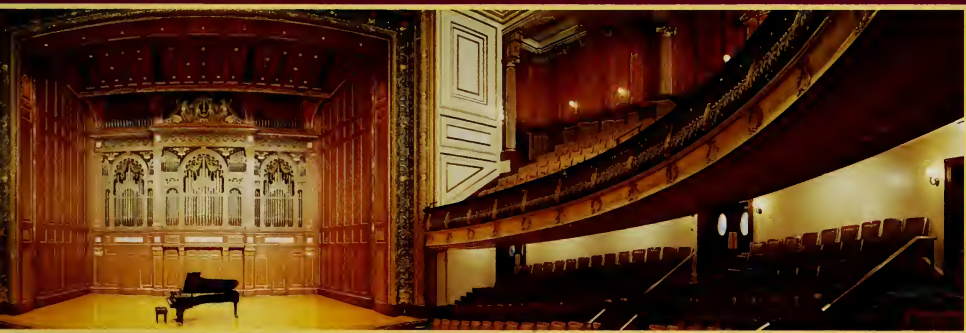


NEW ENGLAND



CONSERVATORY OF MUSIC

Academic Catalog
2004-2005

ACADEMIC CALENDAR

FALL 2004

Saturday, August 28	Residence Hall opens for all new students
Sunday, August 29	Orientation begins for all new students
Tuesday, August 31	TOEFL for new international students Master's Music Theory Competency Examination
Friday, September 3	Registration for new students
Saturday, September 4	Residence Hall opens for returning students
Monday, September 6	Labor Day (holiday)
September 7 – 21	Special student application
Tuesday, September 7	<i>First day of instruction at Tufts University</i>
Wednesday, September 8	Convocation First day of fall term instruction at New England Conservatory
Thursday, September 9 – Friday, September 17	Time period to add or drop courses
Monday, September 20	First day to withdraw from courses
Friday, October 1	Deadline to sign up for Master's Music History Competency Exam (Dean's Office)
Tuesday, October 5	Master's Music History Competency Examination
Monday, October 11	Columbus Day (holiday)
Tuesday, October 12 – Friday, October 29	Academic advising for Spring 2005
Tuesday, October 12	D.M.A. Language Exams
Monday, November 1 – Tuesday, November 23	Registration for Spring 2005
Tuesday, November 23	Intent to graduate deadline for May 2005 graduates
Wednesday, November 24	Last day to withdraw from courses
Thursday, November 25 – Sunday, November 28	Thanksgiving Holiday
Friday, December 10	<i>Last day of instruction at Tufts University</i>
Friday, December 17	Last day of instruction at New England Conservatory
Monday, December 20 – Wednesday, December 22	Examination period
Thursday, December 23	Residence Hall closes (12:00 Noon)

ALSO SEE SPRING 2005 CALENDAR
ON INSIDE BACK COVER

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COLLEGE ADMINISTRATIVE PERSONNEL

Office of the President

Daniel Steiner

President

Anne Quinn

Assistant to the President

Office of the Provost

Robert Kemble Dodson

*Provost**

Tom Novak

Assistant Provost

Allan Chase

Dean of Faculty

Erika Foin

Administrative Director

Office of the Dean of Students

Thomas Handel

Dean of Students

Scott Chaurette

Academic Advisor

Andrea L. Rash

Academic Advisor

Erik Muurisepp

Director of Student Life

Suzanne Hegland

Director of International Student Services

Angela Beeching

Director of Career Services

Kynesha Patterson

*Office Coordinator for Dean of Students
and International Student Services*

* The Provost delegates authority
to the Assistant Provost and Deans.

Office of the Registrar

Robert Winkley

Registrar

Paula Davis

Administrative Assistant

Ensembles Administration

Sally Millar

*Administrative Assistant to
Choral Department*

Margie Chebotariov

Manager of Orchestra Programs

Ayn Inserto

*Jazz Studies and Improvisation
Administrative Assistant*

Spaulding and Firestone Libraries

Jean Morrow

Director of Libraries

Business Office

Maria Montiel

College Receivables Accountant

Office of Admissions and Financial Aid

Tom Novak

*Dean of Admissions and
Financial Aid*

Ken Ferreira

Director of Financial Aid

Performance Outreach

Tanya Maggi

Director of Performance Outreach



ACADEMIC REGULATIONS AND INFORMATION

RESPONSIBILITY

Responsibility and authority for admitting, continuing, promoting, and graduating students is vested in the President, Provost, and Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or the College.

Students are responsible for understanding the *Catalog*, their degree program, and current academic regulations. The Conservatory reviews and revises its regulations annually; revisions become effective upon publication of the *Catalog*. Graduation requirements are determined by degree programs described in the year students enter the Conservatory.

NEC complies with the Student Right to Know and Crime Awareness and Campus Security Acts.

PROGRAMS OF STUDY

New England Conservatory awards Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees, as well as Undergraduate, Graduate, and Artist diplomas.

ADVISING

The academic advisors provide academic counseling for students enrolled in the Undergraduate Diploma, Bachelor of Music, Master of Music, and Graduate Diploma programs. They help students select courses, meet educational and career goals, remedy academic difficulties, and better understand NEC's purposes and policies. The Director of the D.M.A. program provides curricular advising for students in the doctoral program.

Studio instructors and department chairs serve as informal academic and career advisors. Peer Advisor Leaders (PALs), selected by faculty and administrators, help entering undergraduates and international students learn about NEC. In addition, the Career Services Office provides resources for exploring career opportunities to all NEC students and alumni.

RESIDENCY POLICY

Full-Time Status

New England Conservatory requires students to register full time. Baccalaureate students must enroll for eight full-time semesters to qualify for the degree; Undergraduate Diploma students, for six. Master of Music and Graduate Diploma students must enroll for four full-time semesters. Doctoral students must be enrolled full-time for the first two semesters. Students may not accelerate requirements

to complete programs in fewer than the required number of full-time semesters (exceptions are made for transfer students). Master's students must complete requirements within five years of matriculation. Doctoral students must complete requirements within seven years of matriculation.

Part-Time Status

Conservatory students who need to pursue part-time study must petition the Dean of Students for permission to do so. NEC believes that all students should be fully invested in their programs of study. Therefore, part-time status is rarely granted. Doctoral candidates may study part time after their first year, with approval from the Director of the D.M.A. program.

**CREDIT LOADS
AND ENROLLMENT STATUS**

The number of credits determines enrollment status, which the Conservatory defines as full-time, part-time, half-time, or less than half-time. Students with permission to register for less than full-time loads are billed on a per-credit basis (see *Tuition and Fees*). Definitions differ for each degree/diploma program:

	Full-time	Part-time	Half-time
Diploma	10–13	fewer than 10	at least 5
Bachelor of Music	12–16	fewer than 12	at least 6
Graduate Diploma	6–8	fewer than 6	at least 3
Master of Music	8–10	fewer than 8	at least 4
Doctor of Musical Arts	8–10	fewer than 8	at least 4

All Artist Diploma students are full-time; their course load is four credits. They may take additional credits only with approval of the Artist Diploma Committee.

Since changes in enrollment status affect financial aid, students requesting permission to be part-time should consult the Financial Aid Office.

REGISTRATION

Registration at New England Conservatory of Music is an agreement between the student and NEC to accept all rules and regulations set forth by the institution. Registration certifies enrollment in classes, ensembles, and studios; it also continues long-term advising about programs and careers. New students must provide the Registrar's Office with proof of qualifying degrees to register. An official transcript constitutes such proof.

New students register during Orientation in fall and spring; continuing students register beginning in October and March (see *Academic Calendar* for specific dates).

To register, students meet with their academic advisor. Students register for all degree requirements, as outlined in their *Program of Study*. Those wishing to enroll in courses requiring audition or consent must obtain instructor's written permission to do so.

Students who miss their scheduled registration appointment are charged the Late Registration Fee (currently \$100) and are required to wait until after the normal registration period has ended to register for courses.

Late Registration

Late registration occurs following registration for those students who missed a registration appointment during the registration period; for all others, late registration occurs during the first week of each semester's classes. There is a fee (currently \$100). Students returning to active status may register during the registration period or in the first week of classes at no charge.

Adding or Dropping Classes During Term

Students may add or drop classes during the Add/Drop period (see *Academic Calendar*) with approval of their academic advisor; adding or dropping studio, ensemble, or chamber music requires written permission from the appropriate department. Dropped courses do not appear on transcripts.

NEC/Tufts students may drop courses at NEC up to six class days after classes begin at Tufts. Those wishing to add courses at NEC must do so either after registration at Tufts (see double-degree policy statement) or within NEC's Add/Drop period.

Withdrawing from Classes During Term

After the Add/Drop period ends, students may withdraw from classes by consulting with their academic advisor and completing the appropriate paperwork. Students who simply stop attending a course and do not complete the appropriate paperwork will have the grade of *F* recorded for the course in question. Students may not withdraw from promotionals, recitals, ensembles, studios, or chamber music, except by department consent and with approval of the academic advisor and Dean of Students. No one may withdraw from courses during the final two weeks of classes. Withdrawals are notated as *W* on transcripts.

ATTENDANCE

NEC expects new students to arrive by the first day of orientation; continuing students, by the first day of classes. Students arriving after the last day of Add/Drop and late registration will not be allowed to register.

Students are responsible for understanding course, studio, and ensemble attendance policies. The Conservatory will grant official excuses for documented jury duty and religious holidays. Massachusetts state law provides that:

Any student ... who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused ..., and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day;

provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution ... No adverse or prejudicial effects shall result to any student. ...

Students must request the excused absence for jury duty or religious reasons from the Dean's Office in advance. They are responsible for notifying their teachers ahead of time and making appropriate arrangements for making up missed work.

For all other absences, students must petition their instructors to be excused. The Dean of Students may provide a letter of support to teachers on behalf of the student. Students seeking a letter of support should submit a written, signed request to the Dean, specifying the reason(s) for the absence, the teachers to whom the letter of support should be sent, and the specific dates of absence. In addition, students must include appropriate documentation to verify the absence (medical records, for example, in the case of a medical absence).

STUDENT CLASSIFICATIONS

Enrolled: A student who has been admitted to, has paid the tuition deposit for, and has registered in a program is *enrolled*.

Active: A student who is enrolled in, registered for, and attending scheduled activities is *active*.

Inactive: A student who does not register for one or more semesters, but who intends to return to NEC, is *inactive*.

Leave of Absence: A student who discontinues active enrollment during and for only part of a semester is, with permission of the Dean of Students, on a *leave of absence*.

Withdrawn: A student who has not registered at, and does not intend to return to, NEC is *withdrawn*.

Suspended: A student who is not allowed to continue at NEC for academic or disciplinary reasons is *suspended*.

Dismissed: A student whose enrollment is permanently cancelled is *dismissed*.

Students maintain active status by registering for the next semester. Those failing to register during regular registration endanger their eligibility for financial aid and will be institutionally placed on inactive status at the end of that semester.

LEAVING ACTIVE STATUS

For students leaving school between semesters, whether to go inactive or to withdraw, the effective date of the status change will be the last day of the semester completed. For a student leaving school during the semester, the effective date is the day the student submits the petition to the Dean of Students. For students who withdraw from school but do not notify the Dean's Office, the effective date will be the last documented date of attendance at NEC.

Students who decide to discontinue their studies or withdraw after registration must notify the Dean of Students in writing before the first class day of the next semester. Failure to do so will result in an obligation to pay a portion of tuition and fees (see *Refund Policy*).

Inactive

Students wishing to discontinue active status in their program should petition the Dean of Students for permission to go inactive. Inactive status is granted for a maximum of two years from the beginning date of the semester in which the inactive period begins. Students who do not return to active status within the two-year period are administratively withdrawn from the Conservatory and must re-apply in accordance with the normal admissions process if they wish to return to their studies.

Withdrawal

The Conservatory will administratively withdraw students who enroll in, or matriculate at, another institution, no matter what their previous status. Those wishing to withdraw from NEC should indicate their request in writing to the Dean of Students.

Leave of Absence

A student who wishes to discontinue enrollment during the semester, but who expects to return to active status in the following semester, may petition the Dean of Students for a leave of absence. Such a leave, granted only for exceptional medical circumstances, may not exceed six months. Students on leave are not placed in Guaranteed Student Loan repayment status, nor are they subject to the reactivation fee, though they are liable for tuition and fees (see *Refund Policy*). Students on leave of absence must petition for permission to return to active status, providing documentation of their readiness to resume their program of study. Such petitions are reviewed by the academic advisor, Dean of Students, and Provost. Those failing to return after the stipulated time will be shifted to inactive status in their program.

Suspension

Students may be suspended from their program for academic or disciplinary reasons. Suspended students wishing to return to the Conservatory must petition the Dean of Students for permission to do so. The Dean, along with the Academic Review or Disciplinary Committee, will consider such requests in consultation with the department chair. If readmitted, suspended students will be subject to the Reactivation Fee (see *Tuition and Fees*).

Transcript Record for Students Leaving Active Status

Students who leave active status after the Add/Drop period, for whatever reason, will receive the notation *W* (Withdrawn) for all courses on their transcripts. Those who have completed at least 12 weeks of the semester may petition the Dean of Students for final grades or incompletes in classes or studios.

RETURN TO ACTIVE STATUS

Students who wish to return to the Conservatory must:

- 1) petition the Dean of Students to return;
- 2) prepare to resume studies in their department, either by audition or conference with the chair;
- 3) pay outstanding bills, including fees (see *Tuition and Fees*);
- 4) verify the status of financial aid files;
- 5) register during the appropriate registration period.

Students who wish to return to active status are encouraged to submit their petitions to the Dean of Students no later than March 1 for a September return and October 1 for a January return.

Students who wish to return to NEC after having withdrawn must reapply through the Admissions Office. Previously earned course credits and grades may only be reappplied to the program with permission from the Dean of Students.

Students returning to active status may require retesting in Music Theory to determine whether previous credits still apply. Departments will grant studio credit based on audition.

ACADEMIC REQUIREMENTS

New England Conservatory requires applicants to demonstrate their ability to undertake rigorous academic work. Applicants to the undergraduate programs should have a GPA of 2.75 or better in academic coursework on their high school transcripts and a score of 1,000 or better in their combined SAT score.

ENGLISH LANGUAGE REQUIREMENTS

Undergraduate Students

New England Conservatory requires international students, or those whose first language is not English, to demonstrate their readiness to pursue programs of higher education in English. Undergraduate students must document scores of 500 or better in the Test of English as a Foreign Language (TOEFL). Graduate students must document scores of 550 or better in the Test of English as a Foreign Language (TOEFL).

Undergraduate students admitted to NEC with scores below 500 will be strongly advised to enroll in a summer intensive English program prior to matriculating at the Conservatory, but will not be required to do so. Undergraduate students who have not reached a documented TOEFL score of 500 or higher by the time of registration for their first semester will be placed in NEC's Intensive English Program (IEP), which meets 14 hours per week. At or near the very end of the first semester of IEP, students in the IEP classes will be given the TOEFL at NEC and will be placed in IEP/ESL study according to the following:

- Undergraduate students who reach scores of 573 or higher will be exempt from further IEP or ESL requirements.

- Undergraduate students who score from 540 to 572 at the end of the fall semester of IEP will be placed in English as a Second Language II (ESL II). They will be required to complete the spring semester of ESL II with a passing grade.
- Undergraduate students who score from 500 to 539 at the end of the fall semester of IEP will be placed in English as a Second Language I (ESL I). They must complete the spring semester of ESL I and both semesters of ESL II with passing grades.
- Those undergraduate students who still have not reached a score of 500 at the end of the fall semester of IEP will have failed the course and will be placed on academic probation by the Academic Review Committee. They will move to a second semester of IEP in the spring (or their next semester of enrollment). Students who complete the second semester of IEP will be given the TOEFL again at the end of that semester for course placement purposes. Those who complete the second semester of IEP with a passing grade and score between 500 and 539 on the TOEFL will move on to ESL I in their third semester of enrollment. They must complete both semesters of ESL I and both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and score between 540 and 572 on the TOEFL will be placed in ESL II in their third semester. They must complete both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and earn a TOEFL score of 573 or higher are exempt from further ESL requirements. Those who fail the IEP course a second time will be suspended in accordance with NEC policies on academic probation.

At any time during IEP and ESL study at NEC, a student may choose to take the official TOEFL wherever and whenever it is administered. On submitting an official score of 573 or higher, the student will be exempt from further IEP or ESL requirements at NEC.

Undergraduate students admitted with scores of 500 or higher will be placed in ESL study according to the following:

- Undergraduate students admitted to NEC with TOEFL scores between 500 and 539 will begin with ESL I and must complete both semesters of ESL I and both semesters of ESL II with passing grades.
- Undergraduate students admitted to NEC with TOEFL scores between 540 and 572 will begin with ESL II and must complete both semesters of ESL II with passing grades. They are eligible to take undergraduate Music History and Music Education courses.
- Undergraduate students admitted to NEC with TOEFL scores of 573 or higher are exempt from IEP and ESL requirements.

NEC Test of English Proficiency

Students who earn a grade of *B* or better in any semester of ESL may choose to take an interdepartmental English proficiency test administered by NEC. Those who pass the test will be exempt from further ESL and TOEFL requirements. A student may take the test once after each semester of ESL in which the student has earned a grade of *B* or better.

English Requirements for Undergraduate Courses and Academic Departments

Before taking any undergraduate Music History or Music Education course, a student whose native language is not English must submit: 1) a TOEFL score of 540 or higher, or 2) a passing grade in the second semester of ESL I, or 3) a passing grade on the NEC Test of English Proficiency.

Before taking any Liberal Arts courses (with the exception of certain art courses, which require only a TOEFL score of 500, and IEP and ESL), a student whose native language is not English must submit: 1) a TOEFL score of 573 or higher, or 2) a passing grade in the second semester of ESL II, or 3) a passing grade on the NEC Test of English Proficiency.

Credits

Undergraduate students may apply ESL credits toward certain degree or diploma requirements. IEP credits may not be applied toward degree or diploma requirements.

Graduate Students

Graduate students admitted to NEC with scores below 550 will be strongly advised to enroll in a summer intensive English program prior to matriculating at the Conservatory, but will not be required to do so. Graduate students who have not reached a documented TOEFL score of 550 or higher by the time of registration for their first semester will be placed in NEC's Intensive English Program (IEP), which meets 14 hours per week. At or near the very end of the first semester of IEP, students in the IEP classes will be given the TOEFL at NEC and will be placed in IEP/ESL study according to the following:

- Graduate students who reach scores of 573 or higher will be exempt from further IEP or ESL requirements.
- Graduate students who score from 550 to 572 at the end of the fall semester of IEP will be placed in English as a Second Language II (ESL II). They will be required to complete the spring semester of ESL II with a passing grade.
- Those graduate students who still have not reached a score of 550 at the end of the fall semester of IEP will have failed the course and will be placed on academic probation by the Academic Review Committee. They will move to a second semester of IEP in the spring (or their next semester of enrollment).

Students who complete the second semester of IEP will be given the TOEFL again at the end of that semester for course placement purposes. Those who complete the second semester of IEP with a passing grade and score between 550 and 572 on the TOEFL will be placed in ESL II in their third semester. They must complete both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and earn a TOEFL score of 573 or higher are exempt from further ESL requirements. Those who fail the IEP course a second time will be suspended in accordance with NEC policies on academic probation.

At any time during IEP and ESL study at NEC, a student may choose to take the official TOEFL wherever and whenever it is administered. On submitting an official score of 573 or higher, the student will be exempt from further IEP or ESL requirements at NEC.

Graduate students admitted with scores of 550 or higher will be placed in ESL study according to the following:

- Graduate students admitted to NEC with TOEFL scores between 550 and 572 will begin with ESL II and must complete both semesters of ESL II with passing grades.
- Graduate students admitted to NEC with TOEFL scores of 573 or higher are exempt from IEP and ESL requirements.

NEC Test of English Proficiency

Students who earn a grade of *B* or better in any semester of ESL may choose to take an interdepartmental English proficiency test administered by NEC. Those who pass the test will be exempt from further ESL and TOEFL requirements. A student may take the test once after each semester of ESL in which the student has earned a grade of *B* or better.

English Requirements for Graduate Courses and Academic Departments

Before taking any graduate Musicology course, a student whose native language is not English must submit: 1) a TOEFL score of 573 or higher, or 2) a passing grade in the second semester of ESL II, or 3) a passing grade on the NEC Test of English Proficiency.

Credits

Graduate students earn zero credit for ESL courses. IEP credits may not be applied to degree or diploma requirements.

Students who have completed a full-time, 4-year degree program at an English-speaking college/university may request an exemption from the TOEFL requirement in writing to the Dean of Admissions.

Doctoral Students

Doctoral students must meet high standards for written English in their entrance examination.

STUDENT CLASS YEAR

The combination of earned credits and successfully completed promotionals determines students' class years.

Program	Credits	Promotional passed*
Bachelor of Music		
U1	0–27	N/A
U2	28–57	1st to 2nd year
U3	58–87	2nd to 3rd year
U4	88+	3rd to 4th year
NEC/Tufts Degree		
T1	N/A	N/A
T2	N/A	1st to 2nd year
T3	N/A	2nd to 3rd year
T4	N/A	3rd to 4th year
T5	N/A	N/A
Undergraduate Diploma		
D1	0–23	N/A
D2	24–47	1st to 2nd year
D3	48+	2nd to 3rd year
Master of Music		
G1	0–15	N/A
G2	16+	1st to 2nd year
Graduate Diploma		
P1	0–11	N/A
P2	12+	1st to 2nd year

*For most majors, advancing from one year to the next includes passing a promotional evaluation (see *Promotionals* and *Programs of Study*).

TRANSFER CREDIT

Undergraduate Students

Auditions determine students' studio level and ensemble requirement. Placement exams and evaluation of transcripts decide class year and the number of semesters required to complete the program. When there is a discrepancy between studio level and academic level, transfer students may be required to accept either a lower studio level or a lower academic level. International students may transfer credit if they have met NEC's English language requirement. Transfer credit grades are not calculated in cumulative grade point averages.

NEC awards transfer credit to students previously enrolled in degree programs at other institutions after approval from the Dean's Office, as agreed in writing. To apply for transfer credit, students must provide course descriptions and official transcripts. NEC will not accept *Pass/Fail* credits. Students who have attended foreign institutions must provide official transcripts with any necessary translations, as well as explanations of grades, class hours, and course descriptions.

Students may transfer no more than 60 credits toward the bachelor's degree or 36 credits toward the Undergraduate Diploma (see *After matriculation*). Enrolled students who wish to substitute transfer credit for required classes must have approval from the academic advisor and department chair. Credits awarded during previous enrollment at NEC or another institution more than ten years prior to the request for credit transfer will be considered, but only under extraordinary circumstances (via petition to the Dean of Students and the relevant department chair(s)). Students transferring into the Conservatory should expect to lose credits.

Prior to matriculation

Credit transfers to NEC's undergraduate programs as follows:

- 1) Studio credits transfer according to audition placement.
- 2) Ensemble credits transfer according to students' studio status. For example, transfers admitted to second-year studio will receive a maximum of two ensemble credits.
- 3) Chamber music credits must be fulfilled at NEC; violin, viola, and cello majors admitted to third-year studio, however, may receive up to two credits.
- 4) Music Theory credits transfer with grades of *C* or better after NEC placement testing, which must be completed prior to enrolling in NEC courses.
- 5) Music History credits transfer with grades of *C* or better, provided that the work compares to NEC courses, as determined by the department.
- 6) Liberal Arts credits transfer with grades of *C* or better. Writing courses with grades of *B-* or better may substitute for NEC's first-year writing course. The Liberal Arts department chair must approve substitutes for Freshman Seminars.
- 7) Elective credits transfer toward elective requirements with grades of *C* or better.

After matriculation

Students may transfer from 4 to 16 credits, with grades of *C* or better (*B-* or better for writing course) as follows:

- 1) English-speaking students may transfer up to four credits for classes that do not duplicate NEC requirements. Students wishing to substitute transfer courses for departmental requirements need advance approval from their academic advisor and department chair.

- 2) Students may transfer a number of credits equal to those lost from failed or withdrawn courses, up to a limit of 12. In most cases, such credits count as general electives. Students must obtain advance approval from the academic advisor and department chair.

Undergraduates who change programs before graduation (bachelor's to diploma or diploma to bachelor's) may transfer all credits earned at NEC. All grades will figure in the cumulative grade point average for the new program.

Those who transfer credit after matriculation may not use such credits to accelerate in their program (see *Residence Policy*).

Graduate Students

Master's students may transfer up to four graduate credits (earned with grades of B or better in musical disciplines at other institutions) as electives in courses that do not duplicate NEC offerings. Graduate students may not use transfer credits to complete programs in fewer than the required minimum number of full-time semesters. The Conservatory does not transfer studio, ensemble, or chamber music credits. Enrolled students who take courses elsewhere must obtain advance approval from the appropriate academic advisor and department chair. Graduate Diploma students must petition the Dean's Office for transfer credit. Transfer credit grades are not calculated in cumulative grade point averages. Credits awarded during previous enrollment at NEC or another institution more than ten years prior to the request for credit transfer will be considered, but only under extraordinary circumstances (via petition to the Dean of Students and the relevant department chair(s)).



PAUL FOLEY

Graduate students who change programs (from M.M. to G.D. or G.D. to M.M.) may transfer all NEC credits with grades of *B* or better to the new program, with approval of the academic advisor and department chair. Grades will figure in the cumulative grade point average of the new program.

The D.M.A. Committee reviews requests to transfer credit from other doctoral programs. If the request is granted, students may transfer up to a maximum of four credits of doctoral-level coursework with a grade of *B* or better, or its equivalent. Doctoral students may not transfer studio, ensemble, or chamber music credits, nor credits for courses that replace required doctoral seminars.

CREDIT BY EXAMINATION

Advanced Placement Program (APP)

Undergraduate students may receive up to four credits in addition to transfer credits toward the Bachelor's degree through the Advanced Placement Program (APP), provided they do not take courses covering the same material. NEC accepts APP scores of 3 or better in general studies and appropriate electives, but requires scores of 4 on the English Literature/Composition or the English Language/Composition exam to exempt students from the first-year writing requirement.

College-Level Examination Program (CLEP)

With prior approval from the Dean of Students or academic advisor, undergraduate students may transfer up to four credits earned through the College-Level Examination Program (CLEP) exams; if they fall behind in their degree program, they may transfer up to 12 such credits (see *Transfer Credit*).

International Exams

The Conservatory awards approximately one year of undergraduate Liberal Arts and elective credit to students who have earned the International Baccalaureate. NEC also awards undergraduate Liberal Arts and elective credit to students for A-level exams.

AUDITING

Full-time degree or diploma students may audit classes. Those wishing to do so must obtain the instructor's consent and pay an audit fee (in addition to tuition). A record of audited courses appears on the transcript (with the notation *AUD*). Students may not receive credit for audited courses.

SPECIAL STUDENTS

Special students are non-matriculated students taking courses for credit. Application and registration takes place at the beginning of each semester through the Registrar's Office. Special students are accepted into classes only with the instructor's permission and as space permits; those registering for studio may be required to enroll in ensemble. No degree or diploma is awarded to special students; however, they may petition to apply credits to subsequent programs. Studio credit will not be applied.

GRADING SYSTEM

Undergraduate Studio and Coursework

Grade	Quality Points
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D	1.00
F	0
W Withdrawn	0
INC Incomplete	0
WA Withdrawal — Administrative	0

Graduate Studio and Coursework

A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67*
C	2.00*
F	0
W Withdrawn	0
INC Incomplete	0
WA Withdrawal — Administrative	0

*Doctoral students must receive a grade of B- or higher for a course to count toward completion of degree requirements.

Ensemble and Chamber Music

P+	Pass with honors
P	Pass
P-	Pass with reservations
F*	Fail
WA	Withdrawal — Administrative

Promotional and Recital

P	Pass
IP	In Progress
IPD	In Progress, Deferred
U	Unsatisfactory
WA	Withdrawal — Administrative

The notation *ND* (Non-Degree) after a grade signifies that neither the grade nor the credit applies to the student's program. For recitals, only grades of *P* appear on transcripts. For promotionals:

- 1) A grade of *P* indicates a student has achieved the level of performance required for promotion.
- 2) A grade of *IP* indicates a student has performed the promotional, and the work is not unsatisfactory, but the decision to promote is not unanimous, and the student therefore requires a rehearing at a later date.
- 3) A grade of *IPD* indicates that a student has been approved for a deferral of the promotional for one semester. This grade appears on grade reports but will not appear on official transcripts.
- 4) A grade of *U* indicates a student has not achieved the level of performance required for promotion or has failed to appear at a scheduled promotional.

Course Credit

One credit generally equals 14 hours of class instruction per semester; exceptions include studio and ensemble.

Grade Point Averages

Each semester the Registrar's Office calculates grade point averages (GPAs) for students by multiplying the credits for courses by the quality points for the grades in every course, then dividing by the total number of credits completed. Grades of *P+*, *P*, *P-*, *F** (Ensemble and Intensive English only), *INC*, *IP*, *IPD*, *W*, *WA*, or *U* do not compute as part of the GPA. When an *INC* is replaced by a letter grade, the GPA is recalculated. The cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of NEC averaging credits. NEC Summer School grades applied to programs are computed on the same basis.

Grade Changes

The Registrar and Dean of Students approve grade changes to correct errors in calculation or recording. The instructor submits requests for such changes to the Registrar, using the *Change of Grade* form.

Repeated Courses

Except in specified cases, students may not earn academic credit twice for the same course. They may, however, retake a course for a higher grade. In that event, both grades will appear on the transcript; only the higher grade is calculated in the CGPA. Students may not repeat any class(es) among Conservatory programs that they would not be eligible to repeat within a single program.

INCOMPLETES

Students unable to complete course requirements as a result of illness, bereavement, or special circumstances may petition for Incompletes; both the instructor and Dean of Students must approve this petition. The transcript will temporarily note an *INC* (for Incomplete). Students who receive Incompletes in classes must complete all work no later than two weeks after the first day of the following semester of attendance; otherwise, a failing grade will be administered by the Registrar.

ACADEMIC STANDING

Dean's List: Bachelor's and Master's Programs

Students who are registered for full-time study, who complete all attempted credits with minimum semester GPA of 3.70 (for the bachelor's program) or 3.90 (for the master's), and who receive no grades of *U*, *F*, *F**, *W*, *INC*, *IP*, or *IPD*, qualify for the Dean's List. They may take up to two non-studio credits beyond full-time load in the *next semester* without additional charge. They may not, however, use such credits to accelerate programs (see *Residency Policy*), nor can Dean's List credits be held in reserve for use in a later semester. Students enrolled in the Undergraduate Diploma, Graduate Diploma, Artist Diploma, or Doctor of Musical Arts programs are not eligible for the Dean's List.

Students enrolled full time in the NEC/Tufts program qualify for the Dean's List at both schools if they fulfill the requirements at each institution (3.70 GPA at NEC; 3.40 at Tufts). Those enrolled for 12 or more credits at NEC are eligible for our Dean's List, independent of their standing at Tufts.

Good Academic Standing

To qualify for continued financial assistance (see *Financial Aid*), Conservatory students must remain in good academic standing; that is, pass promotionals, studio, and Intensive English (if required); receive no more than one failing grade in classes or ensembles; maintain satisfactory academic progress; and earn minimum GPAs of 2.00 (undergraduates) or 3.00 (graduates).

Satisfactory Academic Progress

NEC defines satisfactory academic progress as successful completion of at least 67% of all registered credits for the academic year, as well as successful completion of any promotional evaluation (see *Academic Probation*).

At the end of the academic year, the Academic Review Committee considers records to determine whether students have made satisfactory academic progress. Those who have not fulfilled the requirement may be placed on academic probation; they may also forfeit eligibility for financial aid. The committee considers exceptions in cases of illness, bereavement, or personal circumstances.

Academic Probation

Academic Probation provides both a warning and a method of supervision for students whose work has not met NEC's requirements. The Academic Review Committee adjudicates cases of students subject to academic probation, suspension, or dismissal; its decisions appear on transcripts.

The committee places a student on academic probation for:

- 1) a GPA below 2.00 for undergraduates or 3.00 for graduates;
- 2) two or more failing grades;
- 3) failure in studio or IEP;
- 4) *U* (Unsatisfactory) in a promotional; or
- 5) failure to make satisfactory progress.

Students on academic probation may not withdraw from courses; they will meet regularly with their academic advisor or Dean of Students. Students are not permitted to graduate while on suspension or during a semester in which their academic record has placed them on probation; students who are on Academic Probation may not graduate until they have met the conditions necessary to return to good standing. Students who are placed on probation as a result of their final semester's work are not permitted to graduate and must successfully complete at least one credit of work in a course used in GPA calculations during the next semester for which they are registered in order to qualify for "Satisfactory Academic Progress" and thus leave probationary status. The Academic Review Committee may stipulate additional terms required for students to return to good standing.

Students with two consecutive unsatisfactory academic records or two consecutive unsatisfactory promotionals are subject to suspension. Academic Suspension is for one full year, though students may petition the Academic Review Committee for an early return from suspension under unusual and compelling circumstances. Suspended students must request permission to return from the Academic Review Committee, through their studio department, and from the Dean's Office. Students who receive permission to return from suspension do so on probation and normally do not qualify for financial aid in their first semester. But the committee will consider appeals to allow students to qualify for aid.

Suspended students allowed to return who do not achieve satisfactory academic standing in their first semester are subject to dismissal.

DISCIPLINARY ACTION

Academic Integrity

Students have an obligation to behave honorably and ethically in carrying out their academic, musical, and personal activities. In conjunction with the Discipline Committee, the Dean of Students will adjudicate issues of academic or personal integrity, including cheating or plagiarism. Penalties range from disciplinary probation to suspension or dismissal.

Disciplinary Probation

The Dean of Students and Discipline Committee are authorized to review student conduct considered detrimental to others or inconsistent with the expectations of NEC. They may recommend a warning, probation, or suspension. For policies and procedures, see the *Student Handbook*.

POLICY STATEMENTS

(see the *Student Handbook* for additional policy statements)

Grievance Policy

Any student who believes that he or she has been aggrieved by the application of Conservatory policy or other educational decision should first raise the issue with the faculty member or administrator who made the decision in question. Alternatively, the student may raise the issue initially with the chair of the appropriate Department. Any grievance should be raised within thirty days of the action or decision that forms the basis of the grievance. The faculty member, administrator, or chair will respond within ten academic days of receipt of the grievance. If the student is not satisfied with the response by the faculty member, administrator, or chair, he or she may seek further review from the Dean of Students. Such further review should be sought within two weeks of the initial response by the faculty member or administrator or chair. The Dean is located at 241 St. Botolph Street, Room 224, and the telephone number is (617) 585-1310. The Dean will respond within ten (10) academic days of the receipt of the grievance. If the student is not satisfied with the response by the Dean, he or she may, within ten days of the Dean's response, seek a final review from the Provost. The Provost's Office is located at 290 Huntington Avenue, Room 121, and the telephone number is (617) 585-1305. The Provost will listen to the grievance and conduct an inquiry as he sees appropriate and make a determination within thirty days. The Provost's decision shall be final and binding. The time limits in this policy may be extended by the Conservatory for good reason.

Performance and Recording Release Policy

All concerts presented by New England Conservatory (NEC) performing groups/organizations as part of NEC's academic concert calendar may be audiotaped, filmed, or videotaped. In addition, NEC may engage in commercial audio recording, film, and video projects featuring its performing groups/organizations. NEC reserves all rights to these audio recordings, films, or videotapes (known collectively hereafter as "Recordings"), including the right to broadcast, license, assign, and distribute the Recordings and derivatives thereof in all media, for any purpose and without limitation. All NEC students assign to NEC all copyright and other rights in such performances and Recordings, including any proceeds earned from the commercial distribution or other use of the Recordings. In addition, a student's name and likeness in the published materials associated with these Recordings may be used by NEC and its agents. NEC is released from any claims arising out of the broadcast, commercial distribution, and promotion of these Recordings.

STUDIO

Studio instruction is at the core of the Conservatory education. Students enrolled in four credits of studio can expect 14 scheduled one-hour private lessons each semester. Scheduling for these lessons is the responsibility of the student and instructor. Students must petition faculty for a make-up lesson at least 24 hours prior to missing a scheduled lesson. Consideration will be given to documented emergency circumstances.

Studio as Elective Credit

Students may take up to eight studio credits in the bachelor's program, or four in the master's, to fulfill elective requirements. Graduate Musicology majors may not exceed their studio credit requirement to fulfill electives. Students registering for more than four studio credits in a semester will be charged full tuition, plus the part-time tuition rate for studio beyond four credits.

Beyond-Degree Studio

Students who complete all studio requirements, yet remain enrolled in their program, may register for beyond-degree studio (charged at 60% of the studio rate: see *Tuition*). The Conservatory awards grades, but not credit, for beyond-degree studio. String majors who register for beyond-degree studio must also enroll in ensemble.

Studio Instructor Change Petition

Students who wish to consider changing studio instructors should begin by consulting their department chair; those studying with the chair should meet with the Provost. The procedure requires careful advising and needs the approval of the student's current and proposed instructor, department chair, and the Provost. Petitions for change of studio instructors should be completed prior to the beginning of the semester; they must be filed by the end of the Add/Drop period.

Curricular Practical Training

International students who have been in F-1 visa status for at least nine months may apply for permission to work in the fields of performance, composition, or music teaching as a part of Curricular Practical Training (CPT). Each employment opportunity must be integral to the studio instruction, and must be approved by either the studio instructor or department chair, as well as the Dean of Students. Doctoral students must have approval from the D.M.A. Committee and the Dean of Students. Complete regulations and instructions for CPT are available from the Director of International Student Services.

CHANGE OF PROGRAM OR MAJOR

Students who wish to change their program or major should consult their studio instructor, academic advisor, and Dean of Students. They may change programs only with written approval from their studio instructor, department chair, academic advisor, the Dean of Students, and Dean of Faculty. D.M.A. students must get written permission from the Director of the D.M.A. program. Requests for change of program or major must be completed before the beginning of the semester in which the change will go into effect.

PROMOTIONALS AND GRADUATION RECITALS

Promotionals

Promotionals are departmental evaluations in students' major area of study; they usually take place after two semesters of studio enrollment. Students perform for their department faculty or present work for faculty review. Those who pass their promotional move up by class year; those who fail are placed on Academic Probation. Candidates for the Graduate Diploma give half or full recitals for promotionals (see *Department Requirements*); those in the doctoral program are not required to give promotionals.

Students may neither drop nor withdraw from promotionals; under exceptional circumstances, though, they may petition the department chair and Dean of Students to have them deferred, using the Promotional Deferral form. Generally speaking, promotionals may only be deferred for one semester. In extremely rare cases, students seeking a second deferral may petition their studio teacher, department chair, and the Dean of Students, at which time the student's request will be reviewed and considered. Students granted a second deferral will either give the promotional during the semester of enrollment following the second deferral period or fail the promotional. When a deferred promotional request is approved, students drop the promotional and add it for the next semester. A grade of *IPD* appears on the grade report, but no grade appears on the transcript.

Graduation Recitals

Most Conservatory programs require graduation recitals (see *Programs of Study*). In addition, some departments require a student to pass a pre-recital before giving the recital. Pre-recitals, if required, must occur in the same semester as the recital; a new pre-recital must be performed if the recital is postponed.

Students may perform their graduation recitals at any time up to one week before Commencement. Those wishing to give recitals off campus need prior approval from their department chair; they must submit recital tapes.

For D.M.A. recital requirements, see *Doctor of Musical Arts*.

INDEPENDENT STUDY

Independent study provides an opportunity to explore areas of special interest; students work individually with teachers to research topics, meeting at specified intervals (normally at least three times) throughout the semester. Independent Study topics should not duplicate other Conservatory courses. Independent study is not permitted in studio, ensemble, or chamber music. Independent Study petitions must be completed and approved no later than the end of the Add/Drop period.

Undergraduate

Students in the Bachelor's program may petition to earn from one to three credits for each faculty-directed independent study (up to a limit of six credits); those in the Undergraduate Diploma program may request independent study only in music-related subjects. Independent study credit applies to Liberal Arts or elective requirements.

To qualify, an undergraduate must have a minimum CGPA of 3.00 and must submit an independent study petition to the instructor, department chair, academic advisor, Dean of Faculty, and Dean of Students.

Graduate

Graduate students may petition to apply independent study credit only toward elective requirements (up to a limit of two credits). A graduate student must have a minimum CGPA of 3.70 and must submit an independent study petition to the instructor, department chair, academic advisor, Dean of Faculty, and Dean of Students.

Doctoral

Students in the D.M.A. program may register for Extended-Credit projects. These are independent studies conducted in connection with graduate musicology or theoretical studies courses. They carry one to two credits and must be approved by the instructor and the Director of the D.M.A. program.

MASTER'S EXAMINATIONS IN MUSIC HISTORY AND MUSIC THEORY

As part of their degree requirements, Master's candidates must pass the Music History competency and Music Theory competency examinations, given each semester (see *Academic Calendar*). Students must be present at, and attempt all portions of, these examinations until they fulfill the requirements. They will have opportunities to review results with the faculty.

Music History Competency Examination

Candidates for the degree M.M. are required to write an essay on the history and musical style of a work chosen from their active repertory — solo, chamber, or ensemble. (Theory and Composition majors may write on a work they have studied in detail.) At the beginning of the semester prior to graduation (generally fall term of the second year), each candidate submits to the Dean's Office the titles of three works from different style periods on which he or she is prepared to write. At the time of the exam, which is two hours in duration, one title is chosen from the list by examiners as the topic of the candidate's essay. Precise directions for the essay are available at all times in the Dean's Office, and are posted at various locations throughout the school. Students are urged to familiarize themselves with these directions and study in preparation for the exam. Candidates whose essays are judged unacceptable may retake the exam in the following semester by resubmitting a list of works to the Dean's Office.

Music Theory Competency Examination

The theory exam tests students' skills in hearing and analysis. The hearing section consists of dictation of intervals, an unaccompanied tonal melody, and basic tonal chord progressions; analysis examines knowledge of musical structure, especially its formal and tonal aspects.

Students must pass both parts of this exam before they may enroll in any Music Theory course. They are required to take the examination each time it is offered until they pass it. Those who do not wish to meet the requirement by testing may enroll in the year-long, non-credit Graduate Remedial Music Theory class, for a fee (see *Tuition and Fees*). Passing this class is equivalent to passing the competency examination.

Off-Site Examinations

Master's students may petition to take either the Music History or Music Theory examination off-site. Those wishing to do so must file written requests with their academic advisor no later than four weeks before the scheduled exam date.

Only students who have completed all other degree requirements and who reside out of state qualify for off-site exams (see *Petition for Off-Site Examinations*). There is a fee (see *Tuition and Fees*).

CROSS-REGISTRATION

Undergraduate

Conservatory students may enroll in classes taught at Northeastern University, Simmons College, and Tufts University (though not at the School of the Museum of Fine Arts through Tufts), applying such credits to their programs. Students cross-register for no more than two semesters, in courses that do not duplicate NEC offerings. Students whose native language is not English must have achieved a minimum TOEFL score of 540, completed both semesters of ESL I, or passed the NEC Test of English Proficiency to cross-register. Those selecting courses at Northeastern must first receive permission from NEC's Registrar and academic advisor, then from Northeastern's Registrar. Those selecting courses at Simmons or Tufts must first receive prior permission from NEC's Dean of Students, then from the course instructor and Dean at the second institution.

Students who register for cross-registration through NEC but do not matriculate into a class at the second institution must either drop or withdraw from the NEC cross-registration indicated on their course listing for the semester. Students who fail to do so prior to the deadline for withdrawing from classes will receive a *WA* on their NEC transcript for the cross-registration course and will lose cross-registration privileges.

Graduate

Conservatory students may take graduate music courses at Tufts University and apply such credits to their programs. Generally, students may cross-register for no more than one semester, and may elect only courses that do not duplicate NEC offerings. Students must first receive permission from NEC's Dean of Students, then from the course instructor and Dean at Tufts.

Students who register for cross-registration through NEC but do not matriculate into a class at the second institution must either drop or withdraw from the NEC cross-registration indicated on their course listing for the semester. Students who fail to do so prior to the deadline for withdrawing from classes will receive a *WA* on their NEC transcript for the cross-registration course and will lose cross-registration privileges.

BACHELOR OF MUSIC DOUBLE MAJOR

Bachelor's Degree candidates who wish to apply for a double major, combining performance with Music History or Music Theory, may do so at the end of their second year. Those wishing to combine two performance areas (or a performance area and composition) may apply to do so at the end of their first year. The double major requires approval from both department chairs, the academic advisor, and the Provost. Students who receive permission to pursue the double major must be in residence for five full-time years; they will be charged additional tuition for such programs (see *Tuition* and *Fees*).

NEC/TUFTS UNIVERSITY FIVE-YEAR DOUBLE DEGREE PROGRAM

Students who wish to combine degree studies in music and liberal arts may apply to the NEC/Tufts University five-year double degree program, which awards the Bachelor of Music degree from NEC and the Bachelor of Arts (or Science) degree from Tufts. Tufts offers double-degree students the opportunity to major in any area except music and engineering.

Such students must earn a minimum of 82 credits at NEC and 24 credits (including foundation, distribution, and concentration requirements) at Tufts. In designing their program schedules, students consult with academic advisors at both institutions. They must complete all requirements at both institutions to qualify for either degree, and the degrees must be awarded simultaneously.

Students transferring from other institutions are not accepted into this program. Students wishing to end participation in the program may complete studies at either institution.

JOINT FIVE-YEAR BACHELOR OF ARTS AND MASTER OF MUSIC PROGRAM AT HARVARD UNIVERSITY AND NEW ENGLAND CONSERVATORY

Students accepted by both Harvard College and the New England Conservatory may enter a joint five-year program leading to the A.B. at Harvard and the M.M. at the New England Conservatory. Students will pursue the A.B. curriculum at Harvard and take studio instruction each semester at NEC. In the fourth year of study, students will complete all requirements for the A.B. degree at Harvard while beginning to fulfill NEC's M.M. degree requirements. Students will receive the M.M. degree from New England Conservatory after successful completion of the fifth year of study. Further information about this program is available from the Head Tutor of the Department of Music at Harvard University and the Dean of Students at the New England Conservatory of Music.

The program is open to high school students who apply to both institutions through their normal admissions process. Applicants to the joint program will be expected to audition at NEC and for the NEC faculty member(s) with whom they wish to study. Students may be admitted to the joint program as freshmen in composition and any performance area supported by NEC. (NEC's M.M. degree programs in Orchestral Conducting, Wind Ensemble Conducting, Choral Conducting, Collaborative Piano, and Vocal Pedagogy require significant presence at NEC in the first year of M.M. study [fourth year of A.B. program] and may not be appropriate for some students.)

Application to the program as a Theory major will take place in the course of the sophomore year at Harvard. Admissions will be made at the end of the academic year, to commence the following term.

SECOND MASTER OF MUSIC DEGREE

Graduate students who have completed a first Master's may earn a second Master of Music degree. At the end of their first year, students interested in pursuing this second Master's should consult with their Academic Advisor, then submit a proposed curriculum for approval by the department chair, Dean of Faculty, Dean of Students, and Provost. Pursuing a second Master's degree involves a formal approval process. See the Academic Advisor for details.

The program requires at least two additional full-time semesters. Students must take all courses for the first major and any additional courses required for the second. Students hoping to earn a second Master's degree should anticipate enrolling in four additional semesters of studio; however, they may petition for permission to meet their requirements with only two more. Such petitions will only be considered when the two fields of study are closely related. Furthermore, such petitions require the approval of the new department chair, Academic Advisor, Dean of Students, and Provost. Under no circumstances may a student enroll in two studios in the same field simultaneously.

GRADUATION REQUIREMENTS

Students graduate when they have satisfactorily completed all program requirements.

To qualify for graduation, a degree/diploma candidate will:

- 1) see the academic advisor for a graduation review;
- 2) complete and file an intent to graduate form by the stipulated deadline (see *Academic Calendar*);
- 3) complete all degree requirements, including courses, promotionals, recitals, theses and final projects, non-credit requirements, courses transferred from other school(s), and degree examinations (for D.M.A. requirements, see *Doctor of Musical Arts*);
- 4) achieve a minimum CGPA of 2.00 (undergraduate) or 3.00 (graduate);
- 5) complete all grades of Incomplete or In Progress;
- 6) meet all obligations, including the return of books, instruments, and music to respective libraries;
- 7) pay any fees, tuition, fines, or emergency loans;
- 8) complete an exit interview with the Financial Aid Office;
- 9) complete the final semester of registered coursework with Satisfactory Academic Progress.

Students on Academic or Disciplinary Probation may not graduate until they have fulfilled the terms of probation.

NEC expects master's candidates to complete all degree requirements within five years of matriculation; doctoral students, within seven years.

Degree candidates who have not yet met their examination requirements may participate in the Commencement ceremony, provided they have completed all departmental evaluations (e.g., pre-recital, recital, portfolio), ensembles, and credit-bearing activities. Such students will not receive degrees.

GRADUATION HONORS AND AWARDS

Academic Honors

Faculty Council awards Academic Honors to degree candidates who achieve a cumulative grade point average of 3.70 (undergraduates) or 3.85 (graduates).

Distinction in Performance

In consultation with departments, Faculty Council recognizes outstanding achievement in performance by awarding Distinction in Performance to degree and diploma candidates (excluding D.M.A. and Artist Diploma).

George Whitefield Chadwick Medal

Faculty Council awards the George Whitefield Chadwick Medal to a graduating bachelor's degree student whose record of achievement has been distinguished by superior accomplishment in the major field, supplementary studies, extracurricular activities, and citizenship.

Gunther Schuller Medal

Faculty Council awards the Gunther Schuller Medal to a graduate degree or diploma candidate who has made extraordinary contributions to the life of the Conservatory.

Pi Kappa Lambda

NEC's chapter of Pi Kappa Lambda, the national music honor society, inducts a small number of graduating students each year, on the basis of extraordinary musical and personal achievement. Pi Kappa Lambda also sponsors an annual scholarship competition for returning third- or fourth-year undergraduates, graduate students, and Artist Diploma candidates.

PRESIDENTIAL SCHOLARS

The Presidential Scholar awards, NEC's most prestigious scholarships, are given to students who exhibit exceptional ability and potential as performers. They are awarded at the President's Convocation in alternate years.

The Charlotte F. Rabb Presidential Scholars Fund

The E.P. and Margaret Richardson Presidential Scholars Fund

The John Moriarty Presidential Scholars Fund

Joan and Henry Wheeler Presidential Scholars Fund

Edward Hyde Cox Presidential Scholars Fund

The Laurence Lesser Presidential Scholars Fund

ACADEMIC RECORDS

The Registrar's Office issues official transcripts, which bear the notation *Official Transcript*, the College seal, and the Registrar's signature. In response to written requests (which must be dated and signed by the student), the Registrar's Office will send transcripts to designated institutions or issue them to students in sealed envelopes (if the seal is broken, they will be considered invalid). Unofficial transcripts, bearing the notation *Unofficial Transcript; not valid for transfer*, are issued to students for their own use. There is no charge for the first official or unofficial transcript (for subsequent charges, see *Tuition and Fees*). The Registrar's Office will not release transcripts or degrees for students whose accounts are in arrears.

NEC recognizes students' right to examine their educational records and control access by others in accordance with the Family Educational Rights and Privacy Act (FERPA), passed by the U.S. Congress in 1974. Copies of NEC's FERPA policy are available in the Registrar's Office.

THE NEW ENGLAND CONSERVATORY WRITING CENTER

The New England Conservatory believes that one essential quality of the professional musician is his/her ability to communicate coherently and cogently in speech and writing. As a result, the Conservatory has developed a Writing Center, a one-on-one tutorial service designed to assist undergraduates, graduate students, and staff in the writing of course papers, theses, and professional tasks (application essays, resumes, cover letters, etc.).

PERFORMANCE OUTREACH — TANYA MAGGI, DIRECTOR

The Performance Outreach program at New England Conservatory offers students the opportunity to perform at partnering schools, senior facilities, hospitals, museums, and other cultural institutions throughout the greater Boston community. The program is designed to provide undergraduate and graduate students with performance skills that are integral to a career in music in the 21st century, through outreach training workshops, masterclasses with guest educators, and ongoing evaluation of all programs. The outreach program is open to both individual students and chamber ensembles, and outreach performances take place throughout the school year. Students who are interested in a more intensive outreach experience may apply for an individual Performance Outreach Fellowship or the Performance Outreach Fellowship Ensemble program.



HEALTH SERVICES AND RESIDENCE HALL INFORMATION

HEALTH SERVICES

The Commonwealth of Massachusetts requires all students to enroll in qualifying student health insurance plans (Q-SHIPs). Therefore, NEC has arranged for its students to participate in a two-part student health services program: primary care, provided by Lane Health Center at Northeastern University; and student health insurance, administered by Chickering Insurance Agency. This plan covers basic accident and sickness benefits for a 12-month period, and meets or exceeds all Massachusetts Q-SHIP requirements. The Conservatory mails a full description of coverage to all students; additional copies are available in the Business Office, Dean's Office, and Office of Student Life.

Lane Health Center

Located in the Forsyth Building at Northeastern University (within two blocks of NEC), Lane Health Center is a student health clinic providing urgent as well as scheduled health and wellness treatments. Services include emergency and primary care, some laboratory tests and x-rays, physical therapy, access to limited specialty clinics, and mental health treatment. Lane Health Center is equipped to deal with any medical condition with assistance of services from nearby medical centers.

Lane Health Center is open from Monday through Friday (M, T, Th, F 9:00 AM – 7:00 PM; W 11:00 AM – 7:00 PM), with additional hours on Saturdays (usually 9:00 AM – 1:00 PM). Students may see nurse practitioners and staff physicians with or without appointment; however, the staff encourage calling for appointments.

NEC requires all Residence Hall students to join the Lane Health Center; students not living in the Residence Hall are encouraged to join.

Chickering Health Insurance

Students who enroll in the Conservatory-sponsored insurance program must enroll in the Lane Health Center. Those who subscribe to Lane Health Center, however, need not necessarily enroll in the insurance portion of the NEC Health Services program. Any student who demonstrates comparable insurance coverage may waive the insurance, provided he or she signs a waiver attesting to comparable insurance coverage and returns it to the Business Office on or before August 15, 2004. After that date, NEC will enroll all students who have not waived the Chickering Health Insurance, charging them for participation in the full NEC program.

Students are responsible for making sure that their health insurance complies with Massachusetts State Law. The Web site for compliance standards is <http://www.state.ma.us/dhcfp>. For further information, students should contact the Business Office, Dean's Office, or Office of Student Life.

Leave of Absence Coverage

Students who have paid the insurance premium and who take a leave of absence from NEC will be covered through the remainder of the coverage period (see *Leave of Absence Policy*).

Dental Coverage

Neither Lane nor Chickering offers a dental plan; however, there are options available. For further information, contact the Office of Student Life.

Medical Records

Prior to registration, students must submit the medical information required by federal and Massachusetts regulations, including proof of immunization.

Counseling Center

NEC offers students an in-house counseling center to address a wide range of concerns, including performance anxiety, personal or professional identity, self-esteem, relationships, depression, anxiety, and substance abuse. Visits are confidential and free to enrolled students. For appointments or information, call (617) 585-1398.

CONSERVATORY RESIDENCE HALL

Housing Contract

The Conservatory Residence Hall provides double rooms, with a small number of single rooms and suites, to full-time students enrolled at the Conservatory. All undergraduates, including transfer students, must live in the Residence Hall during their first year at the Conservatory, unless they are:

- 1) living at home with parent(s);
- 2) 21 years of age or older;
- 3) married.

Regulations

- 1) The Residence Hall contract is binding for the full academic year.
- 2) The Residence Hall \$500 deposit secures a room, as space is available. This deposit is refundable following an acceptable inspection at the end of the year. The cost of damages incurred by students, either individually or collectively, however, will be subtracted from it. The deposit may also be refunded should a student decide, on or before June 15, not to reside in the Residence Hall.
- 3) The full Health Services fee is due August 1.
- 4) Rooms will be assigned as the Office of Student Life receives reservations and deposits.
- 5) Residence Hall rates include room and two meals per day: breakfast and dinner on weekdays, brunch and dinner on weekends. All Residence Hall students participate in the meal plan. Further information on the plan is available through the Office of Student Life.
- 6) NEC reserves the right to refuse, suspend, or cancel the Residence Hall Reservation Contract without refund in cases of students whose behavior is detrimental to the interests of students or the community.
- 7) Residents who withdraw from NEC must follow Conservatory procedures (see *Change in Status Policy*); however, the time period will begin on the day the Residence Hall opens, rather than on the first class day.

Resident Assistants

Six Resident Assistants serve as advisors and counselors for residential students. They work closely with the Office of Student Life on programming, events, and activities.

Vacation Policy

During Thanksgiving and spring vacations, the Residence Hall remains open, though there is no meal service. The Residence Hall closes for winter vacation.



FINANCIAL INFORMATION

Tuition and fees cover only part of the cost of educating NEC students. The balance is met by funds, gifts, and bequests. NEC makes every effort to assist students through scholarships and other financial aid; government funds are also available for those who qualify.

TUITION

The Conservatory expects students to be full-time (for status definitions, see *Credit Loads and Enrollment Status*).

Bachelor of Music, Undergraduate Diploma, Master of Music, Doctor of Musical Arts

Full-time tuition (academic year) \$26,000

*Part-time tuition**

Studio per semester (4 credits) \$ 6,500

Undergraduate course credit hour \$ 850

Graduate course credit hour \$ 1,700

Non-credit

Beyond-degree studio per semester (4 credits) \$ 3,900

Beyond-degree studio per semester (2 credits) \$ 1,950

(see *Beyond-Degree Studio*)

Graduate Remedial Theory Class (per semester) \$ 475

Graduate Diploma

Full-time tuition (academic year) \$20,800

*Part-time tuition** (see Master's tuition)

Opera surcharge (per semester) \$ 1,200

(charged to full-time Graduate Diploma students
in the Opera Program, except Performance Seminar)

Special Students

Studio (per semester) \$ 6,500

RESIDENCE HALL ROOM AND BOARD

(includes two meals a day, seven days a week)

Double Room \$10,650

Suite \$14,300

Single Room \$14,200

FEES

Preliminary Fees

Application and audition ¹	\$ 100
Application for additional NEC degree program ¹	\$ 50
Special student application ²	\$ 150

Deposits

Residence Hall reservation ³ & damage deposit ⁴	\$ 500
Tuition deposit for new students ¹	\$ 500

General Fees

Student activities and services	\$ 300
Continuance (per semester) ⁵	\$ 150
Administrative deactivation fee ⁶	\$ 50
Reactivation fee ⁶	\$ 50
Course audit ⁷	\$ 400
Delayed recital (per semester) ⁸	\$ 750
Concert hall fee ⁹	\$ 250
Off-Site Graduate Examination (per exam)	\$ 150
Electronic Music Studio ¹⁰	\$ 130
Late registration	\$ 150
Late tuition payment	\$ 300
Priority practice rooms (per year):	\$ 130
Collaborative Piano, Piano, Harpsichord, Jazz Piano, Percussion, Jazz Percussion	
Transcript request ¹¹	\$ 10
Dossier request	\$ 15

Health Services

NEC Health Insurance, individual plan ¹²	\$ 1,411
(includes Lane Health Center)	
[Family plan available for insurance portion]	
Lane Health Center (without Insurance ¹³)	\$ 335

*Students may enroll part-time only with prior permission from the Dean of Students (see *Residence Policy*).

FOOTNOTES

1) Nonrefundable.

2) Refundable if course/studio is unavailable.

3) Refundable if the Office of Student Life receives written confirmation of cancellation by June 15.

4) Refundable upon vacating the room after an acceptable inspection.

- 5) Charged each semester to students who are matriculated but not registered for any credit-bearing activity; includes library privileges. Not charged to students on leave of absence or registered for practice teaching. This fee does not include practice room privileges.
- 6) The Administrative Fee is charged to students who leave active status without notifying the Conservatory. The Reactivation fee is charged to all students returning from inactive status or suspension.
- 7) See *Auditing*.
- 8) Charged after all credit-bearing requirements are completed; allows students to use practice room facilities, but not concert halls.
- 9) Charged after all credit-bearing requirements are completed; allows students to use concert halls for one required recital and one dress rehearsal. Does not allow students to use any other facilities, including practice rooms.
- 10) Charged to students registered for any electronic music course.
- 11) See *Academic Records*.
- 12) Massachusetts law requires insurance for all students. This fee includes NEC-sponsored Chickering Health Insurance and Lane Health Center. NEC student insurance may not be purchased separately; those who demonstrate comparable coverage prior to August 1 may petition to waive insurance portion. January matriculants are charged \$895 for NEC health service insurance (includes Lane Health Center fee).
- 13) Required of Residence Hall students; available to off-campus students either alone or as part of NEC Health Insurance Services.

PAYMENTS

Fall semester, due August 1

- Half tuition
- Half room-and-board
- Full health services (nonrefundable)
- Half practice room fee (see *Fees*)
- Full student activities and services fee
- Half Opera surcharge (Graduate Diploma only)

Spring semester, due December 15

- Half tuition
- Half room-and-board
- Half practice room fee
- Health services (for January, see note 10)
- Full student activities and services fee (for January matriculants)

Veterans must also make arrangements for payment by these dates.

A \$300 late payment fee is charged on all delinquent accounts.

PAYMENT PLANS

Since some students prefer to pay tuition and fees in equal installments over the academic year, NEC has made arrangements with several commercial firms for such payment on a monthly basis. Tuition and Residence Hall deposits are excluded from these payments. For further information, please contact the Business Office.

VETERANS

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38 of the Mass. General Laws, and by the Veterans Administration under the provisions of Chapter 31 of Title 38: Bachelor of Music (four-year and double-major five-year programs), NEC/Tufts University Five-Year Double Degree, Undergraduate Diploma, and Master of Music. To be eligible for full-time benefits, undergraduates must register for a minimum of 12 semester credits; graduates must register for a minimum of 8 semester credits. Eligible veterans must file appropriate forms each semester with the Registrar.

REFUND POLICY

The Conservatory uses federal guidelines to determine refunds for new and returning students, as assessed by the Financial Aid Office and disbursed by the Business Office. New and returning students who petition the Dean's Office in writing by noon on the dates below are eligible for refunds (as stipulated: see *Tuition and Fees*).

Refund	Fall 2004	Spring 2005
100%	through 8 September	through 18 January
90%	through 20 September	through 31 January
75%	through 4 October	through 14 February
50%	through 29 October	through 16 March

After completing 50% of the term, students will be responsible for all tuition and fees. Continuing students who leave active status without notifying the Dean's Office are subject to a \$100 administrative fee.

For further information, see the Financial Aid Office's *Financing Your Education*.

FINANCIAL AID

NEC awards financial aid, including scholarships, federal and state grants, loans, and student employment, on the basis of financial need, musical ability, and satisfactory academic progress. NEC participates in all Title IV Federal Student Aid Programs, awarding funds such as Federal Pell Grants (undergraduate), Federal Supplemental Educational Opportunity Grants (undergraduate), State Incentive Grants (undergraduate), Federal Perkins Loans, Federal Stafford Loans (Subsidized and Unsubsidized), Federal Parent Loans for Undergraduate Students, and the Federal College Work-Study Program.

Financial aid is awarded annually. Applications must be filed each year and are not complete without the Free Application for Federal Student Aid (FAFSA). When filing the FAFSA, students must request that a copy of their results be released electronically to NEC's Financial Aid Office. Information from the FAFSA is the basis of the Financial Aid Office's assessment of the student's overall financial need.

POLICIES

Federal law and NEC rules require that students receiving aid be in good academic standing and make satisfactory progress toward their degrees (for further information see *Academic Standing*).

APPLICATION PROCEDURES

Students must submit the following materials to the Financial Aid Office. Late applications are considered on a funds-available basis.

U.S. Citizens and Eligible Non-Citizens

- 1) NEC Application for Financial Aid (contained in the NEC Admission and Application package, or available in the NEC Financial Aid Office). New students must file by December 1st while returning students must file by February 1st.
- 2) The FAFSA must be filed by February 1st.
- 3) Some federal aid applicants will be selected for income verification. These applicants must complete a worksheet and provide a signed copy of their 2003 Federal Income Tax Return. Undergraduates must also provide a signed copy of their parents' 2003 Federal Income Tax Return.

International Students

- 1) NEC Application for Financial Aid (contained in the NEC Admission and Application package or available in the NEC Financial Aid Office) must be filed by December 1st (new students) or February 1st (returning students).

FEDERAL PROGRAMS: U.S. CITIZENS AND PERMANENT RESIDENTS

Federal Pell Grants (undergraduates)

The Federal Government awards Pell Grants to students who demonstrate extraordinary financial need and do not have a previous bachelor's degree.

Federal Supplemental Educational Opportunity Grants (undergraduates)

Supplemental Educational Opportunity Grants (SEOG) assist a limited number of undergraduates who demonstrate exceptional financial need; Pell Grant recipients receive priority consideration. SEOG awards range from \$500 to \$4,000 for the academic year, and are awarded by the Financial Aid Committee with scholarship awards. SEOG awards do not need to be repaid.

Federal Perkins Loans

NEC administers Perkins Loans with money allocated by the federal government and repayments received from former NEC recipients. Repayment of the principal, plus 5% simple interest per year, starts nine months after the student ceases to enroll at least half time at an eligible institution.

Federal Stafford Loans (Subsidized and Unsubsidized)

Stafford loans are awarded as part of the student's overall financial aid package. The Financial Aid Office awards Stafford loans in accordance with Title IV Federal Financial Aid regulations. Proceeds are disbursed to NEC, usually by electronic fund transfer, and then applied to the student's account with the Business Office. Repayment begins six months after the student ceases to enroll at least half time.

Federal PLUS Loans

The Parent Loan for Undergraduate Students (PLUS) program allows a parent to borrow up to the cost of education, less any financial aid. The variable interest rate is capped at 9.0% and repayment begins 30 days after the loan disburses. Repayment may extend up to ten years. Applications and brochures are available in the Financial Aid Office.

Private Educational Loans

A variety of private educational loans are available to students and/or their families for amounts up to the full cost of education. For further information, students should contact the Financial Aid Office.

Federal College Work-Study

Through the College Work-Study Program, students demonstrating financial need may qualify for work-study for on-campus employment. Jobs average 8 to 15 hours per week, payable at the federal minimum wage or higher. Eligible students are responsible for locating their own on-campus employment; we recommend using the job placement listings in the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed, although more than 95% of NEC's eligible students find employment. Eligibility amounts are not deducted from students' bills. College Work-Study is available to U.S. citizens and eligible non-citizens only. Some work opportunities, though, may be available for international students outside of the Federal Work-Study program.

STATE PROGRAMS

(undergraduates)

Residents of Connecticut, the District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, and Vermont may qualify for state scholarships. To be considered, students must respond to the FAFSA questions regarding student residency, state of issue for drivers' license, and parent residency (if applicable).

BENEFICENT SOCIETY LOANS

NEC's Beneficent Society has a fund to assist recommended graduate students with tuition expenses. Loans are granted interest-free with the understanding that they will be repaid according to a reasonable repayment plan after graduation or withdrawal. The repayments allow for the continued availability of these funds to other students needing help.

RETURN OF TITLE IV FUNDS

A pro-rated refund calculation will be applied to federal student aid recipients at NEC if they become inactive or stop attending classes before 60% of the semester has passed. Title IV (federal financial aid) refunds will be calculated according to the number of days the student has attended classes, or the date in which he/she became inactive, divided by the total number of days in the semester up to 60%. NEC and the student will be required to return to the federal aid programs the amount of aid received that was in excess of the aid earned for the time period the student was enrolled.

For students with NEC funding who go inactive before 60% of the semester is completed, all NEC funding will be removed from the student's overall financial aid award. Students will be reconsidered for NEC funding upon re-entry on a funds-available basis.



UNDERGRADUATE PROGRAMS OF STUDY

BACHELOR OF MUSIC

The undergraduate curriculum provides extensive training in students' majors, comprehensive instruction in music theory and music history, and an introduction to liberal arts disciplines.

Degree programs may be pursued in the following majors:

Bassoon	Music History
Clarinet	Music Theory
Composition	Oboe
Contemporary Improvisation*	Percussion
Double Bass	Piano
Euphonium	Saxophone
Flute	Trombone
Guitar	Trumpet
Harp	Tuba
Historical Performance	Viola
Horn	Violin
Jazz Studies*	Violoncello
Jazz Composition Concentration	Vocal Performance
Jazz Performance Concentration	

In addition to degree programs, undergraduates may also pursue a Music-in-Education Concentration.

**Contemporary Improvisation and Jazz Studies programs are offered through the Improvisation department.*

BRASS	CREDITS
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio (4 credits per semester)	32
PRCBR 100	
Brass	4-8
PRCBR 340T (4 semesters)	
PRCBR 150T* or 120T* or 140*	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble	8
ORCH 110	
Chamber Music*	2
CHM 120	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	9-13
Total Credits	118
<i>Trumpet majors: participation in Trumpet Class for four semesters (PRCBR 150T);</i>	
<i>Horn majors: participation in Horn Class for four semesters (PRCBR 120T);</i>	
<i>Trombone majors: participation in Trombone Choir for four semesters (PRCBR 140).</i>	
<i>*PRCBR 150T, PRCBR 120T or PRCBR 140 may substitute for one semester of</i>	
<i>Chamber Music</i>	
Additional Requirements	
<i>1) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)</i>	
<i>2) Pre-recital and recital in fourth year (PRCBR 499)</i>	

COMPOSITION	CREDITS
Studio (4 credits per semester)	32
CMP 100	
Composition	20
CMP 131 (first year)	
CMP 411T-412T* (second year)	
CMP 453T-454T (third year)	
CMP 515-516 or 517-518 (third year)	
CMP 443T-444T (fourth year)	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble**	4
Class Instruction	2
from: PNO 130, VC 161-162, 261-262	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	1
Total Credits	118

*For CMP 411T, the prerequisite of THYU 207-208 is waived

**CHOR 110, or other ensemble as determined by applied instrument/voice, with approval of department chair and Ensemble Director

Additional Requirements

1) Promotional at the end of the first, second, and third years (CMP 195, 295, 395)

2) If the third-year promotional is not passed, an additional review is required during the fourth year (CMP 490)

CONTEMPORARY IMPROVISATION	CREDITS
Studio (4 credits per semester)	32
IMPRV 100 or as assigned	
Improvisation	12
IMPRV 181T-182T, 283T-284T, 385T-386T	
Music Theory	15
THYU 101-102, 106 (9 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble	8
IMPRV 110	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	13
Total Credits	118
Additional Requirements	
1) <i>Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395);</i> <i>students submit a tape of two pieces and a paper outlining the year's progress and plans</i> <i>for the future</i>	
2) <i>Recital in fourth year (IMPRV 499)</i>	

GUITAR	CREDITS
Studio (4 credits per semester)	32
STR 100	
Strings	4
STR 283T-284T (second year)	
STR 383T-384T (third year)	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	

Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble	6
CHOR 110 (4 semesters)	
STR 110 (2 semesters)	
Chamber Music	4
CHM 120 or STR 140T	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	13
Total Credits	118

Additional Requirements

- 1) *Promotional at the end of the first, second, and third years (STR 195, 295, 395)*
- 2) *Pre-recital and recital in fourth year (STR 499)*

HARP	CREDITS
Studio (4 credits per semester)	32
WW 100	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble	8
ORCH 110	
Chamber Music	2
CHM 120	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	17
Total Credits	118

Additional Requirements

- 1) *Promotional at the end of the first, second, and third years (WW 195, 295, 395)*
- 2) *Pre-recital and recital in fourth year (WW 499)*

HISTORICAL PERFORMANCE	CREDITS
Studio (4 credits per semester)	32
HP 100	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble	8
HP 110	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	19
Total Credits	118
Additional Requirements	
1) Promotional at the end of the first, second, and third years (HP 195, 295, 395)	
2) Recital in fourth year (HP 499)	



JAZZ STUDIES	CREDITS
Studio (4 credits per semester)	32
IMPRV 100 or as assigned by department	
Improvisation*	14
IMPRV 263-264, 368, 378, 473T-474T	
IMPRV 283T or 483T	
Music Theory	15
THYU 101-102, 106 (9 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
MHST Introductory Jazz History (2 credits)	
MHST 408 or 438 (2 credits)	
Electives (4 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Small Jazz Ensemble**	8
IMPRV 110	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	11
Total Credits	118

*Placement by exam; IMPRV 181T-182T may also be required

**Not required for Jazz Composition; credits not earned in ensemble are earned as electives;
Large Jazz Ensemble may also be required

Additional Requirements

- 1) Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395)
- 2) Written exam may be included as part of the third-year promotional
- 3) Recital in fourth year for Jazz Performance majors (IMPRV 499); Portfolio Review
in fourth year for Jazz Composition majors (IMPRV 497)

MUSIC HISTORY*

CREDITS

Students begin the Music History major in the third year, following approval by the Music History department chair. To begin the Music History major, students must pass a second-to-third year promotional in their applied area.

Studio (credits vary according to instrument) 25-39

Instrumental/vocal (first, second, third years: 3 to 5 credits each semester;
fourth year: 1.5 to 2.5 credits each semester)

Thesis MHST 100 (fourth year: 2 credits each semester)

Music History 20-26

MHST 111 (2 credits)

MHST Electives (14-20 Credits)

MHST 535-536 (third year; 4 credits)

Music Theory 21

THYU 101-102, 106 (9 credits)

THYU 201-202 (6 credits)

THYU 207-208 (6 credits)

Liberal Arts 21

LARTS 111, 221 (3 credits)

LARTS 181-182 (6 credits)**

Electives (12 credits)

Interdisciplinary Studies 1

INT 333 (third year)

Ensemble*** 6

Free Electives 4-18

Total Credits 118

**Students who apply to this program must meet audition requirements for their applied instrument or voice*

***Students may test out of the language requirement, or substitute another language for German, with permission from the Music History department chair*

****Determined by applied instrument/voice and/or ensemble audition*

Additional Requirements

1) *Promotional in applied department at the end of the first, second, and third years (195, 295, 395)*

2) *Portfolio of papers written during the program of study, presented for review in the fourth year (MHST 497)*

3) *Lecture recital, or separate lecture and half-recital, in fourth year adjudicated by the Music History and the applied department faculty (MHST 499)*

MUSIC THEORY	CREDITS
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Students begin the Music Theory major in the third year, following approval by the Music Theory department chair. To begin the Music Theory major, students must pass a second-to-third-year promotional in their applied area.

Studio (credits vary according to instrument)	26–38
Applied area (12-30 credits)	
THYU 100 (8-16 credits; third year optional)	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Additional undergraduate or graduate theory courses	
by advisement	12
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble*	6
Liberal Arts, Music History Electives	6
Free Electives	3–15
Total Credits	118

**Determined by applied instrument/voice and/or ensemble audition*

Additional Requirements

- 1) *Analytical or compositional project in fourth year*
- 2) *Portfolio of theoretical work from the third and fourth years if requested by department (THYU 497)*

PERCUSSION	CREDITS
Studio (4 credits per semester)	32
PRCBR 100	
Percussion	14
PRCBR 325T-326T	
PRCBR 130T (4 semesters)*	
PRCBR 360T (4 semesters)	
PRCBR 435T-436T, 437T-438T	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble	8
ORCH 110	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	5
Total Credits	118

**Recommended for the first and second years*

Additional Requirements

- 1) *Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)*
- 2) *Pre-recital and recital in fourth year (PRCBR 499)*

PIANO	CREDITS
Studio (5 credits per semester)	40
PNO 100	
Piano	5
PNO 347T-348T (second, third, or fourth year: 3 credits)	
Piano Literature (2 credits)	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble	6
CHOR 110 (four credits may be satisfied by any of the following during the second and third year: ACMP 303T or 304T, ACMP 417T, CHM 120, CHM 271T)	
Chamber Music*	1
CHM 120	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	7
Total Credits	118

*Substitutions: vocal or instrumental studio accompaniment (one semester), accompaniment of two graduation recitals, or CHM 271T

Additional Requirements

- 1) Performance of works from the complete repertoire
- 2) Promotional at the end of the first, second, and third years (PNO 195, 295, 395)
- 3) Pre-recital and recital in fourth year (PNO 499)

STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio (4 credits per semester)	32
STR 100	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble*	8
ORCH 110	
Chamber Music**	2 or 5
Double bass: STR 130T (2 credits)	
Violin, viola, violoncello: CHM 120 (5 credits)	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	14 or 17
Double bass: 17 credits	
Violin, viola, violoncello: 14 credits	
Total Credits	118

**Part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)*

Additional Requirements

- 1) *Promotional at the end of the first, second, and third years (STR 195, 295, 395)*
- 2) *Pre-recital and recital in fourth year (STR 499)*

VOCAL PERFORMANCE	CREDITS
Studio (3 credits per semester)	24
VC 100	
Voice	12
VC Courses by advisement	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
Including the following:	
LARTS 111, 221 (3 credits)	
LARTS 187-188 (first year)	
LARTS 181-182 (second year)	
LARTS 185-186 (third year)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble	8
CHOR 110*	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	15
Total Credits	118

*In rare circumstances, Vocal Performance majors admitted to Opera Studies may substitute OPRA 510 or other ensembles as assigned.

Additional Requirements

- 1) Keyboard proficiency in sight-reading and accompaniment
- 2) Promotional at the end of the first, second, and third years (VC 195, 295, 395)
- 3) Pre-recital and recital in fourth year (VC 499)

WOODWINDS	CREDITS
Flute, Oboe, Clarinet, Bassoon, Saxophone*	
Studio (4 credits per semester)	32
WW 100	
Music Theory	21
THYU 101-102, 106 (9 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
Music History	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts	21
LARTS 111, 221 (3 credits)	
Electives (18 credits)	
Interdisciplinary Studies	1
INT 333 (third year)	
Ensemble	8
ORCH 110	
Chamber Music	2
CHM 120	
Liberal Arts, Music History, Music Theory Electives	6
Free Electives	17
Total Credits	118

*Saxophone majors only: up to 8 hours of applied study in the jazz area may be substituted after the first semester of the sophomore year and before the second semester of the senior year with approval from the major teacher and the Improvisation department chair

Additional Requirements

- 1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)
- 2) Pre-recital and recital in fourth year (WW 499)

UNDERGRADUATE DIPLOMA

This program provides intensive studio instruction during three years of study in instrumental performance, vocal performance, or composition. Students register for repertoire coaching, ensemble, chamber music, and coursework related to their major. Audition standards are higher than those for the Bachelor of Music program.

	CREDITS
Studio/Coaching	28–36
Coursework	24–36
Ensemble*	0–6
Chamber Music	0–6
CHM 120	
Total Credits	72

**Orchestral instrument majors: six semesters for credit. String majors who are part time and registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)*

Additional Requirements

- 1) *Promotional at the end of the first and second years (195, 295)*
- 2) *Pre-recital and recital in the third year (399); not required for Composition majors*

MUSIC-IN-EDUCATION CONCENTRATION

New England Conservatory offers a Music-in-Education (MIE) Concentration to prepare students for entry into the field of education, even as they pursue their degree requirements in any major. The program has two components: classroom study (including introductory, core, and elective courses) and guided internships in NEC Partner Schools. The MIE Concentration is not a teacher certification program. However, students may use some courses and credits toward state licensure. The Music-in-Education Department works closely with NEC's School of Continuing Education to enable College students to accrue credits that could be used toward licensure even after they have completed their degrees. Further information about state certification is available through the Music-in-Education Department.

The Music-in-Education Concentration requires four courses; one introductory or core course, and three additional courses in the MIE department or approved cross listed courses.* Two of the four courses must include registered Guided Internships.** Any graduate student may take one Music-in-Education course each semester for zero credit (except for graduate core courses). Graduate students wishing to pursue the Concentration must register for a graduate-level core course for credit. Undergraduate students can petition for enrollment in the graduate-level courses. Graduate students can register for MIE undergraduate courses for zero credit.

**The MIE Concentration also accepts some pedagogy and conducting courses offered in other departments, including some required of majors, as MIE electives: Teaching Music History (MHST 537), Piano Pedagogy (PNO 451T/551T), String Pedagogy (STR 462T/562T), Teaching of Compositional Practice (THYG 551/552), Vocal Pedagogy (VC 565/566), Wind Ensemble Conducting (WNDEN 437T/438T), Orchestral Conducting (ORCH 567), Choral Conducting (CHOR 437T/438T), and Arts Administration Internships (INT 440T).*

***Guided Internships are closely monitored teaching or research experiences that can be directly connected to any MIE or cross-listed course with permission of the instructor and approval by the MIE department. They are extensions of the regular course syllabus and require between one and three hours per week of work in a partner school program. Guided Internships are developed jointly between the student and faculty member teaching the course, and are then registered with the Program Coordinator, in consultation with the Registrar.*



GRADUATE PROGRAMS OF STUDY

MASTER OF MUSIC

The Master of Music curriculum focuses on studio and ensemble work, supplemented by academic course requirements in musicology and music theory, as well as electives. Additional study is provided through frequent masterclasses, guest artists, and repertoire classes.

Degree programs may be pursued in the following majors:

Bassoon	Musicology
Chamber Music	Oboe
Choral Conducting	Opera
Clarinet	Orchestral Conducting
Collaborative Piano	Percussion
Composition	Piano
Contemporary Improvisation	Saxophone
Double Bass	Trombone
Euphonium	Trumpet
Flute	Tuba
Guitar	Viola
Harp	Violin
Historical Performance	Violoncello
Horn	Vocal Pedagogy
Jazz Studies	Vocal Performance
Concentration in Composition	Wind Ensemble Conducting
Concentration in Performance	
Music Theory	

BRASS **CREDITS**

Trumpet, Horn, Trombone, Euphonium, Tuba

Studio	16
PRCBR 500	
Brass	2
PRCBR 540T (recommended for first year)	
Musicology	2
Theoretical Studies	2
Electives	14
Total Credits	36

Additional Requirements

- 1) *Participation in ensemble for four semesters (ORCH 510)*
- 2) *Trumpet majors: participation in Trumpet Class for two semesters (PRCBR 550T); Horn majors: participation in Horn Class for two semesters (PRCBR 520T); Trombone majors: participation in Trombone Choir for two semesters (PRCBR 540). Students may earn one elective credit by participation in one semester of Horn or Trombone Choir or Trumpet Class registered as Chamber Music (CHM 520).*
- 3) *Promotional at the end of the first year (PRCBR 595)*
- 4) *Pre-recital and recital in second year (PRCBR 699)*

CHAMBER MUSIC **CREDITS**

Studio	12
CHM 500 (8 credits) Studio String Quartet or Studio Piano Trio	
CHM 520 (4 credits) Chamber Music	
Studio Instrumental Instruction	16
Musicology	2
Theoretical Studies	2
Electives	4
Total Credits	36

Additional Requirements:

- 1) *Promotional at end of first year (STR 595 or PNO 595)*
- 2) *Performance Outreach as determined by Program Director*
- 3) *One Chamber Music Recital given each year*

CHORAL CONDUCTING **CREDITS**

Studio	16
CHOR 500	
Conducting	12
CHOR 503-504, 567-568, 667-668	
Theoretical Studies	2
Recommended: THYG 561 or THYG 562	
Musicology	2
Recommended: MHST 507 or MHST 508	

Electives	4
Recommended: VC 563T-564T, VC 565-566, ORCH 567, or WNDEN 567	

Total Credits	36
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Additional Requirements

- 1) *Participation in NEC Chorus and/or Chamber Singers (CHOR 510 and/or 520)
for four semesters*
- 2) *Advanced skills in sight-singing, solfège*
- 3) *Keyboard facility*
- 4) *Working knowledge of Latin, German, French and Italian*
- 5) *Recital in second year (CHOR 699)*

COLLABORATIVE PIANO	CREDITS
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Studio	16
ACMP 500	
Voice	4
VC 563T-564T	

Collaborative Piano	12
ACMP 507-508, 607-608	
Eight credits from: 518, 571-572, 573-574, 575-576, 577-578, OPRA 673-674, by advisement	

Musicology	2
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Theoretical Studies	2
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Total Credits	36
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Additional Requirements

- 1) *Promotional at the end of the first year (ACMP 595)*
- 2) *Recital in the final semester (ACMP 699)*

COMPOSITION	CREDITS
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Studio	16
CMP 500	

Composition	4
CMP 555-556 (first year)	

Theoretical Studies	8
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Electives	8
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Total Credits	36
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Additional Requirements

- 1) *First-year review: presentation of work completed during the first year (CMP 593)*
- 2) *If the first-year review is not passed, an additional review is required during the second
year (CMP 693)*

CONTEMPORARY IMPROVISATION	CREDITS
Studio 16	
CI 500	
Contemporary Improvisation 8	
CI 571-572, 671-672	
Musicology 2	
Theoretical Studies 2	
Electives 8	
Total Credits 36	
Additional Requirements	
1) <i>Graduate Third-Stream Ear Training (CI 057-058) required for students who fail the departmental aural exam given during orientation; passing the exam or this course is prerequisite to the second year of study</i>	
2) <i>Promotional at the end of the first year (CI 595)</i>	
3) <i>Recital in second year (CI 699)</i>	

GUITAR	CREDITS
Studio 16	
STR 500	
Guitar 2	
STR 583T-584T	
Musicology 2	
Theoretical Studies 2	
Chamber Music 2	
CHM 520 or STR 540T	
Electives 12	
Total Credits 36	
Additional Requirements	
1) <i>Promotional at the end of the first year (STR 595)</i>	
2) <i>Recital in second year (STR 699)</i>	

HARP	CREDITS
Studio 16	
WW 500	
Musicology 2	
Theoretical Studies 2	
Electives 16	
Total Credits 36	
Additional Requirements	
1) <i>Participation in ensemble for four semesters (ORCH 510)</i>	
2) <i>Promotional at the end of the first year (WW 595)</i>	
3) <i>Pre-recital and recital in second year (WW 699)</i>	

HISTORICAL PERFORMANCE	CREDITS
Studio	16
HP 500	
Musicology	2
Theoretical Studies	2
Electives	16
Total Credits	36

Additional Requirements

- 1) *Participation in ensemble for four semesters (HP 510)*
- 2) *Majors with vocal concentration: proficiency in French, German, and Italian diction; Diction (VC 563-564) recommended*
- 3) *Promotional at the end of the first year (HP 595)*
- 4) *Recital in second year (HP 699)*

JAZZ STUDIES, COMPOSITION	CREDITS
Studio	16
JS 500 or as assigned by department	
Jazz Studies	6
Six credits from: JS 555T or 577 (not both), 556T, 570, 579T, 580T, 581T	
Musicology	2
Graduate Theory or Composition	2
Electives	10
Total Credits	36

Additional Requirements

- 1) *Promotional at the end of the first year (JS 593)*
- 2) *Jazz theory and ear training comprehensive exam*
- 3) *Portfolio Review in second year (JS 697)*

JAZZ STUDIES, PERFORMANCE	CREDITS
Studio	16
JS 500 or as assigned by department	
Jazz Studies	6
Six credits from: JS 555T or 577 (not both), 570, 579T, 580T, 581T	
Musicology	2
Jazz Composition for Performers (JS 526) or Jazz Composition and Arranging I (JS 573T)	2
Electives	10
Total Credits	36

Additional Requirements

- 1) *Jazz Performance majors: participation in Small Jazz Ensemble for four semesters (JS 510); Large Jazz Ensemble may also be required*
- 2) *Promotional at the end of the first year (JS 595)*
- 3) *Jazz theory and ear training comprehensive exam*
- 4) *Recital in second year (JS 699)*

MUSIC THEORY**CREDITS**

Programs of study are designed in consultation with the Theoretical Studies department chair and may include requirements in addition to those stated below.

Studio*	16
THYG 500	
Theoretical Studies	16
THYG 553-554	
Four credits from THYG 555, 556, 557	
Electives (8 credits)	
Electives	4
Total Credits	36

*Studio is required until the thesis is completed (see Beyond-Degree Studio)

Additional Requirements

- 1) *Analytical Thesis (THYG 694); a Compositional Thesis (THYG 695) OR second Analytical Thesis (THYG 696); and a Portfolio of other work completed, presented in the last semester of Master's study if requested by the department*

MUSICOLOGY***CREDITS**

Musicology	22
MHST 535-536 (first year)	
MHST 537	
MHST 580 (four semesters)	
MHST any 500-600 courses; 16 credits	
MHST 527 requires department chair's permission	
Theoretical Studies	4
Studio	4
Electives	6
Total Credits	36

*As part of the admission requirements, students may be required to take a comprehensive exam in music history

Additional Requirements

- 1) *Examination of reading skills in at least one language (French, German, or Italian)*
- 2) *Evaluation of progress at the end of the first year*
- 3) *Portfolio of course papers (MHST 697)*
- 4) *Honors thesis (MHST 681-682) may substitute for two Musicology courses and the portfolio, with permission of department chair*
- 5) *Written/oral exam at end of the second year (MHST 693)*

OPERA STUDIES*

CREDITS

This major can be earned only as a second master's degree through completion of a minimum of 16 credits beyond the requirements of the M.M. in Vocal Performance or the M.M. in Vocal Pedagogy. Only M.M. in Vocal Performance and M.M. in Vocal Pedagogy majors at NEC who have completed two years of study and have been participating in the NEC Opera Studies program at the Theatre level for at least one of those years are eligible to apply for this second master's.

Vocal Performance/Pedagogy*	36
(see <i>Programs of Study</i>)	
Studio	8
VC 500	
Opera Performance**	6
OPRA 510, 661-662, 665-666, 571-572 or 671-672, 673-674, 699	
Electives	4
Total Credits	54

*These credits must be earned prior to admission to the M.M. in Opera Studies

**Students who have applied and been accepted into the M.M. Opera Studies are required, after consultation with the Graduate Academic Advisor, to submit their proposed curriculum for approval to the Director of Opera Studies

TOM FITZSIMMONS



Visiting artist Barbara Bonney with Eugene Summers '02 M.M.

ORCHESTRAL CONDUCTING	CREDITS
Studio 16	
ORCH 500	
Conducting 4	
ORCH 503-504*	
Theoretical Studies 2	
Musicology 2	
Electives 12	
Total Credits 36	

**Waived if outstanding proficiency is demonstrated*

Additional Requirements

- 1) Attendance at NEC Orchestra rehearsals as specified by the department chair
- 2) Recital in second year (ORCH 699)

PERCUSSION	CREDITS
Studio 16	
PRCBR 500	
Percussion 9	
PRCBR 525T-526T	
PRCBR 535T-536T, 537T-538T	
PRCBR 530T (1 academic year)	
PRCBR 560T (2 semesters; recommended for first year)	
Musicology 2	
Theoretical Studies 2	
Electives 7	
Total Credits 36	

Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (PRCBR 595)
- 3) Pre-recital and recital in second year (PRCBR 699)

PIANO	CREDITS
Studio	16
PNO 500	
Piano Performance Seminar	2
PNO 547T-548T	
Collaborative Piano*	0
ACMP 511T	
Musicology	2
Theoretical Studies	2
Electives	14
Includes 2 credits each from allied and collaborative piano skills**	
Total Credits	36

**Students (including those in Intensive English) should register for ACMP 511T in the first semester; the grade IP will be recorded on the transcript until the 15-hour requirement is fulfilled*

***Allied skills: lecture-demonstration, pedagogy, conducting, score reading, orchestration/arranging, organ, composition; Collaborative piano skills: chamber music (any chamber music department course) and accompanying*

Additional Requirements

- 1) Study and performance of works from the complete repertoire
- 2) Promotional at the end of the first year (PNO 595)
- 3) Pre-recital and recital in second year (PNO 699)

STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio	16
STR 500	
Musicology	2
Theoretical Studies	2
Chamber Music*	3
Double bass: CHM 520 or STR 530T	
Violin, viola, and violoncello: CHM 520	
Electives	13
Total Credits	36

**Recommended for the first three semesters*

Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510); part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)
- 2) Promotional at the end of the first year (STR 595)
- 3) Recital in second year (STR 699)

VOCAL PEDAGOGY	CREDITS
Studio	16
VC 500	
Voice	12
VC 563T-564T and 565-566 (first year)	
4 credits from: VC 571-572, 573-574, 575-576, 577-578	
Musicology	2
Theoretical Studies	2
Electives	4
Total Credits	36

Additional Requirements

- 1) *Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)*
- 2) *Lecture/Demonstration (VC 692) or Thesis (VC 693) in second year*

VOCAL PERFORMANCE	CREDITS
Studio	16
VC 500	
Musicology	2
Theoretical Studies	2
Repertoire Class	2
Electives*	14
Total Credits	36

*Four credits of vocal coaching may be used toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate.

Additional Requirements

- 1) *Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)*
- 2) *One year of diction that covers French, German, and Italian strongly recommended (VC 563T-564T or OPRA 563-564)*
- 3) *Promotional at the end of the first year (VC 595)*
- 4) *Pre-recital and recital in second year (VC 699); recital program notes and/or translations by the student*

WIND ENSEMBLE CONDUCTING	CREDITS
Studio	16
WNDEN 500	
Conducting	16
WNDEN 501T-507T, 503-504, 567-568, 667-668	
Theoretical Studies	2
Musicology	2
Total Credits	36

Additional Requirements

- 1) Undergraduate courses in solfege (zero credit, non-degree) may be required for students who fail the advanced sight-singing and harmonic dictation exam given during orientation
- 2) Attendance at all rehearsals and concerts of the NEC Wind Ensemble and other organizations as specified by the department chair
- 3) Comprehensive Exam (WNDEN 693)
- 4) Recital in second year (WNDEN 699)

WOODWINDS	CREDITS
Flute, Oboe, Clarinet, Bassoon, Saxophone*	
Studio	16
WW 500	
Musicology	2
Theoretical Studies	2
Electives	16
Total Credits	36

**Saxophone majors only: up to 4 hours of applied study in the jazz area may be substituted after one semester and before the final semester of study with approval from the major teacher and the Jazz Studies department chair*

Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (WW 595)
- 3) Pre-recital and recital in second year (WW 699)



COMMONWEALTH OF MASSACHUSETTS
TEACHER CERTIFICATION PROGRAM

See *Undergraduate Programs of Study*.

GRADUATE DIPLOMA

This program consists of two years of full-time study in composition, instrumental performance, or vocal performance. Programs may include repertoire coaching, ensemble, chamber music, and coursework as related to the major. Audition standards are higher than those for the Master of Music program, though not as high as for the Artist Diploma. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent as certified by the Provost.

Students and their academic advisor design a four-semester program of study that is reviewed during registration periods. Students are encouraged to seek additional advice from their studio instructor and department chair.

Students who have graduated from NEC's master's degree program may petition to apply one year's work (12 credits maximum with grades of B or better) from the master's to the Graduate Diploma program. Students who have graduated from NEC's Graduate Diploma program and wish to enroll in NEC's master's degree program may petition to apply one year's work (16 credits maximum) from the Graduate Diploma to the master's program. Except in the case of Collaborative Piano, the second program may be completed in one year.* If the petition is approved, the promotional is waived; for vocal performance majors the one-year ensemble requirement for the second program is also waived.

*The Financial Aid package is not guaranteed if the student chooses to complete the second degree in two years rather than one.

	CREDITS
Studio	16
Electives* and Chamber Music	8
Total Credits	24

**Admission to Music Theory courses requires passing the Master's Music Theory Competency Examination (see Master's Examinations in History and Theory). Vocal Performance majors may apply four credits of vocal coaching toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate. Students in the Opera program pay a surcharge (see Fees).*

Additional Requirements

- 1) *Participation in ensemble is required for most majors (see Graduate Ensemble Participation)*
- 2) *Public promotional/half-recital at the end of the first year (596) for contemporary improvisation, historical performance, jazz, vocal, guitar, string, organ, and piano performance majors*
- 3) *Full recital at the end of the first year (598) for woodwind, harp, brass, and percussion performance majors.*
- 4) *First-year review for composition majors: presentation of work completed during the first year (CMP 593)*
- 5) *For all performance majors: full recital in second year (698)*
- 6) *For composition majors: Portfolio of compositions and public performance of at least one major work in second year (CMP 693)*

THE TRAINING PROGRAM IN THE ART OF THE STRING QUARTET

Under the guidance of Paul Katz, the Training Program in the Art of the String Quartet offers intensive training and coaching to exceptional young professional string quartets showing the talent and commitment necessary to pursue a concert career. String quartets that demonstrate the ability and commitment to achieve a professional career are eligible for this intensive course of study and for any of the existing NEC graduate degrees, including Graduate Diploma and Master of Music (providing they meet any qualifying degree requirements for those degree or diploma programs). The four young professional musicians will normally be in residence for two years, rehearsing four to five hours a day to develop as a cohesive artistic entity. A primary function of the quartet will be to be active in the external community. This will include performances in a variety of venues, such as hospitals, churches, and retirement communities, as well as giving masterclasses and providing outreach programs in local high schools and colleges. The string quartet training program is intended to nurture the art of the string quartet, serve the community, and provide top-quality training in all aspects of musicianship, instrumental, and career development.

This specialized two-year course of study is intended for members of existing string quartets who are selected by audition. It is not available to other individuals or groups. Students in the program will each receive a full tuition waiver and a stipend for up to four semesters of full-time study.

THE PROFESSIONAL PIANO TRIO TRAINING PROGRAM

As part of its commitment to chamber music, NEC offers the Professional Piano Trio Training Program. Piano trios that demonstrate the ability and commitment to achieve a professional career are eligible for this intensive course of study and for any of the existing NEC graduate degrees, including Graduate Diploma and the Master of Music (providing they meet any qualifying degree requirements for those degree or diploma programs). In addition to the individual degree requirements, ensembles will perform in a variety of community and outreach concerts. The goal of the program is to promote the vitality and importance of chamber music in the community, assist in career development, and provide the highest level of musical training.

Participants in this program will normally be in residency for two years at NEC, where each trio member will receive a full tuition waiver and stipend for up to four semesters of full-time study. Applicants must be part of an existing piano trio, not individuals or members of other chamber music groups.

ARTIST DIPLOMA

The Artist Diploma is a unique Conservatory graduate program, focused on developing both the artistry and professionalism of gifted young musicians. Except in unusual and compelling circumstances, the Artist Diploma is limited to areas of performance with substantial and significant solo repertoire. Candidates for Artist Diploma possess not only great talent, but also the ability and determination to realize that talent in the contemporary musical world. They may have already embarked on solo performing careers, or may be on the brink of such careers. The two-year program they pursue here is tailored to their individual needs; working in close collaboration with studio faculty and advisors, Artist Diploma students focus on performance, deepening their artistry in close collaboration with master teachers. In addition, some will want to enhance their education through studies of music theory, languages, etc., while others will want to begin practical preparations for careers to which their talents have led.

In each case, the candidates have opportunities to reflect on their music, to enjoy the support of an educational environment, and to feel the freedom to create their music. The Artist Diploma provides full tuition remission and a stipend, as well as the opportunity to perform in Jordan Hall each year. As part of their program responsibilities, these young artists play an active role in the musical life of the Conservatory during the required two years' residence, participating in institutional outreach and demonstrating the commitment of musical artistry.

DOCTOR OF MUSICAL ARTS PROGRAM

The Doctor of Musical Arts curriculum (D.M.A.) is a rigorous and selective program intended for the performer-scholar who combines the highest standards in their major area with proven accomplishments in musicology and music theory. It is designed to provide professional musicians with the necessary knowledge and skills for artistic, cultural, social, and educational leadership. The D.M.A. degree is offered in performance (which includes all areas of solo performance, conducting, collaborative piano, jazz, and world music), composition (classical and jazz), and music theory. NEC's goal is to enroll a small class each year in order to ensure the highest degree of flexibility and individual attention.

Appropriately qualified D.M.A. students may be offered independent teaching responsibilities as Teaching Fellows in music history, music theory, and other areas. Such appointments are usually made only after completion of the required doctoral seminars. Collaborative pianists receive assistantships for assignments in the vocal and instrumental programs. D.M.A. students are advised by the Director of the D.M.A. program.

Credit Structure

A Master's degree in Music is a prerequisite for entry into the D.M.A. program. A minimum of 60 credits beyond the Masters degree is required. The equivalent of five full-time semesters (not including recital and research credits) is usually needed to complete the coursework for the D.M.A. degree. Students are required to be in full-time residence during their first year. The normal time of completion is at least three years; doctoral students must complete requirements within seven years of matriculation. After seven years, the student may request an extension from the D.M.A. Committee. If the extension is not granted, the student will be withdrawn from New England Conservatory and must re-apply through the admissions office.

Generally, students earn 30 credits in their major area: studio, allied performance studies (such as chamber music, vocal coaching, jazz ensembles, or conducting), recitals, and research projects. Participation in ensembles may be required for Performance majors, upon recommendation of the chair of the major department and with approval of the Doctoral Committee. Attendance at large ensemble rehearsals (four semesters) is required for Conducting majors. Additional credits are earned in academic subjects: required doctoral seminars, and electives from the graduate curriculum. To receive credit for a course, all grades received by doctoral students must not fall below B- (C is not a passing grade). If a student receives a grade of B-, he/she must meet with the D.M.A. advisor to discuss their future in the program. Students are considered full-time when they are registered for 8–10 *tuition-bearing credits* in a term, and are charged per credit for credits taken beyond full-time (see exception under 9–11 *Credit Balance*, page 77). Full-time versus part-time status and credit maximums are determined only by tuition-bearing credits (studio, chamber music, and courses). *Non-tuition-bearing credits* are those awarded for recitals and research projects.

- **Studio Credits**

Sixteen credits are earned in studio work with a major faculty member. This is accomplished in four semesters of weekly lessons; generally doctoral students will be enrolled for one or more additional semesters in which they do not take studio lessons. The structure of the degree does not allow for either additional studio for credit or studio on additional instruments or in secondary areas (see *Third-Year Status*, page 77, for additional information about studio credits).

- **Extended Credits**

Occasionally, students may need to earn only *one credit* to complete their elective requirements. In those rare instances, students who wish to earn this extra credit in a course for which they are already enrolled, may propose an “extended credit project” for approval by the faculty member involved and the Director. These projects will involve additional research and/or class presentations, and evidence of this additional work must be presented to the Director before the extra credit is awarded. Students may not propose extra credit for required doctoral seminars.

- **Independent Study**

In rare and justified circumstances, a doctoral student may pursue an Independent Study to explore areas of special and compelling interest. Faculty who guide such a project normally meet with the student three times during the semester. Independent Study topics must not duplicate other Conservatory courses. D.M.A. students are allowed to earn no more than two credits in Independent Study toward the degree. Topics and proposals must be approved by the Director of the D.M.A. program and supervising instructor, and evidence of completion of work



PAUL FOLEY

must be submitted to the Director before credit is granted. Under no circumstances will credit earned through Independent Study reduce the student's tuition obligation to the Conservatory.

- **9 – 11 Credit Balance**

A normal full-time load includes four credits of studio, three of a doctoral seminar, and two of an elective course. Since there are limited opportunities for one-credit activities (i.e., chamber music, sonata coaching, and extended credits) to add up to the regular ten-credit full-time load, students may opt to take nine credits in one term and eleven credits in the other, within a single academic year. In this case, they are charged for two terms of full-time tuition. In any event, no student will be allowed to take more than *twenty tuition-bearing credits* in an academic year without incurring additional tuition charges. All overloads must be approved by the Director.

- **Transfer Credit**

New England Conservatory may, at the discretion of the D.M.A. Committee, allow D.M.A. students to transfer up to four credits of doctoral-level coursework received at another institution. The Conservatory does not transfer studio, ensemble, or chamber music credits, nor credits for courses that replace required doctoral seminars.

- **Second-Year Status**

At the end of the first full year of study, the student will receive an evaluation of work completed. The D.M.A. Committee will provide a recommendation regarding the advisability of the student's continuance in the program.

- **Third-Year Status**

Students who complete four consecutive full-time semesters will have eight credits remaining to complete their academic requirements. They may take these in any combination during the fall and spring semesters of their third year. Students will be billed for the equivalent of half-time tuition for full-time status over the course of the two semesters of their final year. Since one semester of full-time tuition normally entitles a student to 10 tuition-bearing credits, those students who need only eight credits to complete their academic credits requirement may take seven hours of studio instruction for zero credit during the third year. *They do not earn credits toward their degree. In no case can more than 16 studio credits be applied to graduation requirements.* This option is available only to students who will have paid five semesters of full-time tuition.

Recitals

If a student has outstanding recital requirements by the time they have completed all tuition-bearing credits, a delayed recital fee will be assessed.

Performance majors give three recitals, earning three credits per recital (special rules apply for collaborative pianists). The student, in consultation with the studio teacher, programs these recitals. Once each program is designed, it is submitted (along with program notes written by the student) to the Director of the D.M.A. program, at least one week prior to the recital. One of the student's three recitals may be a lecture-recital. For pianists, one of the recitals may be either a lecture-recital or a chamber music recital. Recital adjudications will be handled by the individual department, except for the final recital/lecture-recital, which will be adjudicated by two members of the D.M.A. Committee.

Composition majors present an evening-length recital of chamber music, with program notes, for six credits. The student, in consultation with the studio teacher, plans and programs this recital. Once each program is designed, it is submitted (along with program notes written by the student) to the Director of the D.M.A. program, at least one week prior to the recital. All works programmed on this recital must have been completed during the student's matriculation in the doctoral program at NEC.

Jazz Composition majors present an evening-length recital of original music, with program notes, for six credits. The student, in consultation with the studio teacher, plans and programs this recital. Once each program is designed, it is submitted (along with program notes written by the student) to the Director of the D.M.A. program, at least one week prior to the recital. All works programmed on this recital must have been completed during the student's matriculation in the doctoral program at NEC.

Theoretical Studies majors present two public lectures or lecture-recitals for four credits each, which are to be submitted in written form to the D.M.A. Committee *within one month after the presentation is given*. Since an important aim of the D.M.A. in Theoretical Studies is to preserve theory's crucial connections with other domains inside and outside music, the student in the course of her/his lectures or lecture-recitals (or elsewhere with faculty approval) will demonstrate competence and accomplishment, either as a composer or as a performer.

Collaborative Piano majors will give three, 3-credit recitals. The emphasis of these recitals (vocal vs. instrumental) will be determined with faculty advisement. With approval from the Collaborative Piano faculty, Collaborative Piano majors may substitute two NEC student recitals for one D.M.A. recital (only one set of program notes need be written in this case). Students will work with the appropriate studio teachers and the chair of Collaborative Piano in designing programs. Once each program is designed, it is submitted (along with program notes written by the student) to the Director of the D.M.A. program, at least one week prior to the recital.

Research Projects

• Proposals

Research project proposals should include a statement of purpose, a description of methodology, a summary of existing research on the topic, and a context for the research, including current or past controversies and historical problems which may be relevant. Research project proposals may not be submitted until after successful completion of the qualifying exams. *Three copies* of the project proposals should be submitted to the Director of the D.M.A. program *at least one semester prior to the expected date of completion*. The research project proposals not submitted by these deadlines (by October 1 or March 1) will not be guaranteed an evaluation. The project proposal must be approved by the D.M.A. Committee before substantial work may begin on the research project. Students should register for INT 980, D.M.A. Research Project for the semester in which the project is expected to be completed and submitted. **Completed research projects** should be submitted by *October 1 or March 1*. Research projects not submitted during these specified periods will not be guaranteed a reading, and the student may be required to withdraw from INT 980 for that term. Once approved by the advisor, doctoral research projects are read by members of the D.M.A. Committee and appropriate faculty, who recommend that the committee accept or not accept a project.

• Projects

Performance majors plan, propose, and carry out research projects under the guidance of a faculty member (usually from the senior faculty in musicology or theoretical studies) approved by the D.M.A. Committee, earning a total of three credits. The faculty advisor supervises the writing of the project proposal *before* the student begins substantial writing on the project. (This project proposal must be approved by the D.M.A. Committee; see above, *Research Project Proposals*.) Topics may be developed from a student's work in the doctoral seminars, but the project must not duplicate coursework. Projects should demonstrate a working knowledge of some particular methodology (analytical, historical, or ethnological). They should situate analytical and historical views in a context of current thinking and scholarship. The length of the research project should be consistent with the scope of the topic to be presented.

Composition majors submit an orchestral work, or a large-scale multi-instrument chamber work (which may include voice(s)) and an extended analytical paper based on this composition (or on a subject relevant to the work, as determined in conjunction with the advisor), for six credits, as their final project. The duration of the work should be a minimum of 20 minutes. The work must be composed after the student has completed coursework in the D.M.A. program. The analytical paper should place the work in its historical, aesthetic, and technical compositional contexts, and include a brief description of compositional methodology, elucidate the essential structural principles of the composition, and illuminate its details. The length of the paper should be sufficient to accomplish these aims, but

not less than 20 pages. The **project proposal**, approved by the student's advisor, must be submitted for approval by the Committee, prior to substantial work being done on the composition. The **analytical paper proposal** should be submitted for approval by the Committee, once substantial work on the composition has been completed.

Jazz Composition majors submit a work for large ensemble, or a large-scale work for a smaller ensemble (which may include voice(s)) and an extended analytical paper based on this composition (or on a subject relevant to the work, as determined in conjunction with the advisor), for six credits, as their final project. The duration of the work should be a minimum of 20 minutes. The work must be composed after the student has completed coursework in the D.M.A. program. The analytical paper should place the work in its historical, aesthetic, and technical compositional contexts, and include a brief description of compositional methodology, elucidate the essential structural principles of the composition, and illuminate its details. The length of the paper should be sufficient to accomplish these aims, but not less than 20 pages. The **project proposal**, approved by the student's advisor, must be submitted for approval by the Committee, prior to substantial work being done on the composition. The **analytical paper proposal** should be submitted for approval by the Committee, once substantial work on the composition has been completed.

Theoretical Studies majors write a research project, for six credits, as a culminating project. The research project will address and explore in depth a significant theoretical topic, including its implications for musical understanding, creation, performance, and pedagogy, and is to be presented and defended in a public lecture with open discussion. Both the research project and lecture are to be reviewed and evaluated by members of the Theoretical Studies faculty and the D.M.A. Committee. The length of the research project and lecture should be consistent with the scope of the topic to be presented. The **research project proposal**, approved by the student's advisor, must be submitted for approval by the Committee, prior to substantial work being done on the research project.

Once approved by the advisor, doctoral research projects are read by members of the D.M.A. Committee and appropriate faculty, who recommend that the committee accept or not accept a project.

Language Exams

During the course of the doctoral program each student must demonstrate competence in a research language other than English. Italian, German, and French are the languages of choice; other languages may be proposed to the D.M.A. Committee. Competence is generally established by means of a translation exam administered by the doctoral committee or its designate. Language exams are offered once a semester. In addition to the primary language requirement, students majoring in Theoretical Studies are expected to show some familiarity with a second foreign language.

Collaborative Piano majors with an emphasis in Vocal Repertoire must show competence in diction (English, French, German, and Italian), fulfilled through courses offered in diction.

Qualifying Examinations and Advancement to Candidacy

After the completion of the four required D.M.A. seminars, and most doctoral coursework, students take qualifying examinations in musicology and theory. After successfully passing the written examinations, the students advance to the Oral Examinations. These are intended to focus on each student's individual work as a prism through which to view her/his overall preparation, rather than to serve as a comprehensive test based on abstract standards. Portfolios, which include papers, programs, program notes, and/or compositions, are to be submitted prior to the Oral Examinations. Students should be prepared to discuss the portfolio's contents in depth. In addition, each student will select two scores representing contrasting styles, genres, and media and be prepared to discuss them with the examining committee. A special feature of the orals is a pedagogical discussion. One hour prior to the orals, each student will receive a sample of undergraduate-level work in his/her area (an audition tape, a score, or a paper) and will be asked to comment on pedagogical issues. Passing all parts of the qualifying examinations is required to advance to candidacy for the D.M.A. degree. Normally, students are allowed no more than two opportunities to pass each part of the qualifying examinations.

D.M.A. Committee

The D.M.A. Committee includes members of the faculty, the administration, and a student representative. Each year the students in the second-year class elect a representative who joins the Committee for all meetings except those devoted to admissions and evaluation of student work.

Special D.M.A. Fees

- **D.M.A. Continuance Fee**

After completion of all tuition-bearing coursework, all D.M.A. candidates are required to register for Continuance, for a fee of \$150 each semester, until graduation. This fee will allow candidates access to Spaulding and Firestone Libraries.

- **Building Access Fee/Delayed Recital Fee**

After completion of all tuition-bearing coursework, students who still need to present a recital to fulfill graduation requirements must pay a Concert Hall Fee of \$250, for use of the hall for dress rehearsal and recital only. Those wishing to have access to all NEC facilities, including practice rooms, must *also* pay a Building Access Fee of \$750 per semester. Students are only allowed building access during the semester in which the recitals are presented.

PERFORMANCE (CONDUCTING, JAZZ, SOLO PERFORMANCE)	CREDITS
Studio	16
Allied Performance Studies	2
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives	18
Recitals	9
Research Project	3
Total Credits	60

PERFORMANCE (COLLABORATIVE PIANO)	CREDITS
Studio	16
Allied Performance Studies	2
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Seminar in Coaching (ACMP 901-902) or Sonata and Lieder Repertoire (CHM 535T-536T)	2
Sonata Coaching (ACMP 507-508, 607-608)	6
Electives	10
Recitals	9
Research Project	3
Total Credits	60

PERFORMANCE (WORLD MUSIC)	CREDITS
Studio	16*
Allied Performance Studies	2
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives**	18
Recitals	9
Research Project	3
Total Credits	60

**If the primary performance area is a solo/virtuoso tradition, then the 12-16 credits of studio must be in the primary area. (If 16 credits of studio is elected in the primary area, then no secondary area of performance will be required. If a secondary area is selected it must not be of a solo/virtuoso tradition.) If the primary performance area is an ensemble tradition (non-solo/virtuoso), then the combination of primary and secondary areas must be approved by faculty and the credits should be divided evenly (8 – 8). The secondary area should not be a solo/virtuoso tradition.*

***Some elective credits may be earned in academic area studies (e.g., cultural history, anthropology, etc.), probably at other local institutions*

COMPOSITION	CREDITS
Studio	16
Allied Performance Studies	2
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives	18
Recitals	6
Research Project	6
Total Credits	60

COMPOSITION (JAZZ)	CREDITS
Studio	16
Allied Performance Studies*	2
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives	18
Recitals	6
Research Project	6
Total Credits	60

**Jazz Ensemble, as assigned by chair of department, for up to two credits*

MUSIC THEORY	CREDITS
Studio (Degree Concentration)	16
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives*	18
Lectures/Recitals	8
Thesis	6
Total Credits	60

**Musicology and Music Theory courses are recommended*



CHAMBER MUSIC AND ENSEMBLES

CHAMBER MUSIC

The Chamber Music Department provides a variety of opportunities to play in small ensembles. Most students participate by enrolling in CHM 120/520. Students have regular coachings and perform three times each semester in a combination of performance classes, masterclasses and recitals. Extra offerings include seminars in specific areas of repertoire and semiannual Gala concerts in Jordan Hall.

Brass students may elect to take one of the following to fulfill one chamber music credit:

Horn Class

Horn Class provides horn players the opportunity to play solo and chamber repertoire. The solo literature is performed with piano accompaniment. Chamber repertoire includes original material and transcriptions. Performances include orchestral literature and audition repertoire.

Trumpet Class

The primary emphasis of this class is applied performance, focusing on four main areas: orchestra section playing, audition preparation, performance of solo literature, and practice techniques. Other topics discussed include freelancing, building recitals, and professional etiquette.

Trombone Class

Trombone Class covers a broad range of territories, including extensive work on audition taking, section playing, solo performance, and trombone choir. In addition, there are special classes in creativity and building an alive and enduring relationship with music.

NEC Honors Ensembles

Each October, NEC selects a small number of exceptional ensembles through faculty-juried auditions to represent the NEC Honors Program. Honors ensembles enroll through Chamber Music or Small Jazz Ensemble, study with faculty members, and give a recital in Jordan Hall. All members of an honors ensemble must be full-time NEC students.

ENSEMBLES

NEC Orchestras

Orchestral training has been an integral part of New England Conservatory's education since the 1880s. The program features three full orchestras (the Philharmonia, Symphony, and Sinfonietta) and the Chamber Orchestra, regularly performing a range of classical, romantic, and contemporary repertoire. Rehearsals focus on concert preparation, core-repertoire readings, and sectionals with Boston Symphony Orchestra musicians and other NEC faculty members. The orchestra also undertakes recording projects: in 1998 New World released a CD of its performance of music by Donald Martino. Orchestral players perform for such distinguished guest conductors as Stanislaw Skrowaczewski, Sir Simon Rattle, Seiji Ozawa, Michael Tilson Thomas, Gunther Schuller, and Sergiu Comissiona.

NEC Wind Ensemble

NEC Wind Ensemble offers students an opportunity to play literature from the Renaissance through the present day for wind, brass, and percussion. Each year a number of faculty and students appear as soloists in Wind Ensemble concerts. In addition to its concert series in Jordan Hall, the ensemble sometimes performs at national music conferences as well as at various venues in and around Boston. During the past two decades, the Wind Ensemble has commissioned and premiered new works by Pulitzer Prize composers Michael Colgrass, John Harbison, and Gunther Schuller, plus other distinguished composers such as Sir Michael Tippett, Daniel Pinkham, and William Thomas McKinley. Through performances and recordings, the Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

NEC Jordan Winds

NEC Jordan Winds performs woodwind, brass, and percussion repertoire from the Renaissance through the present day for octet to full wind ensemble. Important works that are sometimes neglected because of unusual instrumentation form an integral part of four annual Jordan Hall concerts. Jordan Winds also reads standard orchestral repertoire that serves to improve members' ensemble skills.

NEC Concert Choir

NEC Concert Choir offers students the opportunity to perform music from all styles and periods of choral literature, extending beyond traditional Western masterpieces to the music of non-European cultures, from Native American chant to works from Asia and the Middle East. Each year the Concert Choir gives several concerts, performing *a cappella* as well as with orchestra. In addition to essential repertoire from the classical tradition (in the 2001–02 season by Rossini, Brahms, Respighi, Vaughan Williams, Arvo Pärt and John Adams), the Concert Choir has worked closely with such composers as Ligeti, Cage, Colgrass, and Lutoslawski. Recently, members of the Concert Choir have appeared in two televised specials and Rounder Records CDs with Hankus Netsky and Theodore Bikel. Other recordings are available on the Neuma and Centaur labels.

NEC Chamber Singers

NEC Chamber Singers is a select ensemble that performs challenging works from all periods, both *a cappella* and with instruments. During the 2001–02 season, the choir focused on music of the renaissance and baroque eras, performing the seven cantatas from the cycle *Membra Jesu nostri* by Buxtehude and Bach's Cantata 150. In recent years it has performed the works of many NEC faculty and student composers, including Malcolm Peyton, Pozzi Escot, Alan Fletcher, John Heiss, Robert Cogan, Lior Navok, and Lei Liang. It has also worked with Earl Kim, Toru Takemitsu, and Sir Michael Tippett. NEC Chamber Singers has given a concert tour of Taiwan and Japan, and members were participants in the 900th birthday celebrations for Hildegard von Bingen in Germany. It recorded important compositions by Hildegard on the Neuma label.

Opera Studies

NEC offers a comprehensive opera training program that provides musical coaching of roles and scenes, instruction in acting, stage makeup, movement, and stage and audition techniques. The Opera Studies Program is open to all full-time graduate students, although on rare occasions, with their studio instructor's permission, an exceptionally gifted undergraduate is admitted. Placement occurs after matriculation. A maximum of two years participation in Opera Studies is permitted for each degree/diploma program. The Opera Studies Program consists of the following four sections:

NEC Opera Performance Seminar is comprised of students who have limited opera training experience. This entry-level class is open to juniors, seniors, and graduate students.

NEC Opera Workshop is comprised of students who require a continuation of introductory opera training. Classwork includes basic stagecraft, audition techniques, movement and stage makeup. Students perform in a series of scenes programs given throughout the year and may also be asked to perform supporting and ensemble roles in full productions.

NEC Opera Studio is comprised of students who have completed introductory opera training. These students possess both the vocal and dramatic technique required to support the study and performance of opera scenes. Classwork includes acting, audition techniques, movement and stage makeup. Students will perform in a series of Perkins Opera Scenes given throughout the year and may also be asked to perform main, supporting, and ensemble roles in full productions.

NEC Opera Theater is comprised of students who have demonstrated an accomplished vocal and dramatic technique. Classwork includes the Director's Aria Class, acting, audition techniques, movement, and stage makeup. Students will perform in a series of Perkins Opera Scenes given throughout the year and will also be asked to perform main and supporting roles in full productions.

Opera Studies presents two full productions (one each semester), a chamber opera or review and an outreach opera every academic year. Titles are chosen to feature the particular talents of each new class and to include as many Opera Studies singers as possible. Recent past productions have included Cavalli's *La Calisto*, Mozart's *Così fan tutte*, *The Marriage of Figaro*, and *The Magic Flute*, Rossini's *The Barber of Seville*, Verdi's *Falstaff*, Puccini's *Suor Angelica*, *Gianni Schicchi*, and *La Bohème*, J. Strauss's *Die Fledermaus*, Poulenc's *Dialogues of the Carmelites*, Stravinsky's *The Rake's Progress*, Britten's *A Midsummer Night's Dream* and *Albert Herring*, and Floyd's *Susannah*.

Jazz Ensembles

Small jazz ensembles, coached by Jazz Studies and Improvisation department faculty, perform traditional and contemporary instrumental and vocal jazz repertoire. Ensembles are coached by faculty members Jerry Bergonzi, Allan Chase, Michael Cain, Frank Carlberg, Dominique Eade, George Garzone, Steve Lacy, Cecil McBee, John McNeil, Bob Moses, Hankus Netsky, Danilo Pérez, Ken Schaphorst and others. The ensembles perform two or more times a year.

The NEC Jazz Orchestra performs classic and contemporary big band music under the direction of Ken Schaphorst as well as other faculty and guest artists. In the past these have included such prominent musicians as Maria Schneider, Sam Rivers, Muhal Richard Abrams, John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, and Randy Weston. The band is open to all NEC students by audition.

The NEC Jazz Composers' Workshop Orchestra is devoted to rehearsing and performing works by NEC Jazz Composition students. The ensemble is coached by Bob Brookmeyer and gives the composers the opportunity to learn how to rehearse and conduct a band, as well as have their works heard.



JEFF THIEBAUTH

Contemporary Improvisation Ensembles

Contemporary Improvisation ensembles are coached by department faculty and other area musicians. The Klezmer Conservatory Band — one of the department's earliest ensembles — has achieved world renown through its concert and television appearances and recordings. The Contemporary Improvisation Department offers three entirely different ensembles each semester, the majority of them stressing the importance of the ear and improvisation. Ensembles perform music of non-Western cultures and American music from early roots to the avant-garde. Most of the music is conceived aurally, making use of African, Asian, and long-term memory traditions.

Students are encouraged to record rehearsals and discuss solo contributions. The first-year undergraduate ensemble introduces students to techniques of improvisation and ensemble playing.

NEC Contemporary Ensemble

NEC Contemporary Ensemble presents several concerts annually at NEC and in Boston. Repertoire includes works by Stravinsky, Schoenberg, Ives, Berio, Carter, Ligeti, prominent local composers, NEC faculty, and students. Recent guest composers have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, Lutoslawski, and Ligeti. The ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music, and WGBH-FM. No ensemble credit is earned for participation in Contemporary Ensemble.

NEC Bach Ensemble

NEC Bach Ensemble is a select group that performs Baroque works on modern instruments. The ensemble performs twice a year. Neither chamber music nor ensemble credit is given for participation in this ensemble.

Historical Performance Ensemble

Historical Performance Ensemble performs vocal and instrumental music of past centuries with historical and modern instruments, attempting to find modern equivalents for the musical intentions of the composers and performers of the past.

NEC Percussion Ensemble

NEC Percussion Ensemble performs twice a year in Jordan Hall and makes appearances throughout Boston. The repertoire has included premieres of works by Irwin Bazelon, Peter Child, Christopher Rouse, Tibor Puztai, John Harbison, Stanley Leonard, James Hoffmann, Edward Cohen, James Yannatos, and Joan Tower. Guest artists appear occasionally with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists.

NEC Guitar Ensemble

NEC Guitar Ensemble studies basic ensemble practices, strives to improve sight-reading skills, and performs repertoire from the 14th century to the present day.

ENSEMBLE PARTICIPATION

Ensembles are a focus of NEC's musical life, and participation is required of most undergraduate and graduate majors (see *Programs of Study*).

ENSEMBLE REQUIREMENTS

Undergraduate

Bachelor of Music requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance, Piano, Composition, and Guitar** majors are placed by audition in one or more choral groups. In exceptional circumstances, Vocal Performance majors admitted by audition to Opera Theater or Opera Studio may substitute Opera 510 for this requirement. Guitar majors also are required to participate in Guitar ensemble for two semesters.
- 3) **Historical Performance** majors participate in Historical Performance Ensemble.
- 4) **Jazz Studies Performance** majors are placed by audition in at least one small jazz ensemble; large jazz ensemble participation may also be required. Jazz Composition majors are not required to participate in ensembles.
- 5) **Contemporary Improvisation** majors participate in Contemporary Improvisation ensembles. Participation in jazz ensembles is by audition and as space permits.
- 6) **Music History and Music Theory** majors participate in ensemble as determined by their applied area of study.

Undergraduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students must participate in ensembles for six semesters. Students may participate in ensembles after fulfilling their diploma requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) The following majors are not required to participate in ensemble: **Contemporary Improvisation, Composition, Guitar, Historical Performance, Jazz Studies, Piano, and Vocal Performance.**

Bachelor of Music and Undergraduate Diploma string majors who are full- or part-time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled (in which case students may register for zero credit, incurring no charge).

By registering for and participating in one or more ensembles, students earn a maximum of one credit each semester. Students may not drop or withdraw from ensemble without permission (see *Registration*).

Graduate

Master of Music and Graduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles for four semesters: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance and Vocal Pedagogy** majors are placed by audition in ensemble. This two-semester requirement may be fulfilled by participation in NEC Choruses, Opera Studio, Opera Theater or Opera Workshop.
- 3) **Choral Conducting** majors are placed by audition in chorus.
- 4) **Historical Performance** majors participate in Historical Performance Ensemble.
- 5) **Jazz Studies Performance** majors are placed by audition into at least one small jazz ensemble; large jazz ensemble participation may also be required. Jazz Composition majors are not required to participate in ensembles.
- 6) **Collaborative Piano, Contemporary Improvisation, Musicology, Piano, Composition, and Music Theory** majors are not required to participate in ensemble.

Master of Music and Graduate Diploma string majors who are full or part time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled.

Students registering for ensemble may not drop or withdraw from ensemble without permission (see *Registration*).

D.M.A. requirements

Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty.



COURSE OFFERINGS AND FACULTY BY DEPARTMENT

For complete information as to courses offered in the current year, students should consult the schedule of course offerings available each semester in the Registrar's Office. Courses numbered 100 through 499 are undergraduate level; courses numbered 500 through 999 are graduate level. Course numbers followed by a "T" are taught to mixed classes of undergraduates and graduates. Undergraduate students may register for graduate-level courses with the instructor's permission.

BRASS AND PERCUSSION

F. Epstein, Chair; Barron, Bolter, Buda, Chapman, Hudgins, Katzen, Mackey, Menkis, Rife, Roylance, Schlueter, Sebring, Sommerville, Villarubia, Wadenpfehl, Wright, Yeo

Our Brass Department features most members of the Boston Symphony Orchestra horn, trombone, trumpet, and tuba sections. Our BSO faculty offer students a choice of instructors that few schools can equal. Our curriculum includes Horn Class, Trombone Choir, Trumpet Class, and Brass Orchestral Repertoire Class. The many Conservatory ensembles offer multi-layered educational opportunities. The BSO and many of the world's other leading orchestras and musicians perform nearby, offering enriched musical exposure for the developing musician.

The Percussion Department focuses on producing professional orchestral players. Our faculty consists of seasoned professionals, including members of the Boston Symphony Orchestra. Our department offers the best of facilities, including practice rooms equipped with the most up-to-date instruments. Our curriculum emphasizes private instruction and practice, and offers students a variety of experiences, including drum set, hand drumming, electronic percussion, innovative percussion repertoire classes, and an active percussion ensemble.

Students in the Brass and Percussion Departments participate in the Conservatory orchestras, wind ensembles, contemporary ensemble, opera, and chamber music ensembles.

Studio (PRCBBR 100, 500)

Classroom Instruction

PRCBBR 120T — Horn Class

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (1 credit) Sebring

PRCBBR 130T — Chamber Music for Percussionists

Participation in Percussion Ensemble (see *Ensembles*). (1 credit) F. Epstein

PRCBR 140 — Trombone Choir

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (1 credit) Bolter

PRCBR 150T — Trumpet Class

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (1 credit) Wright

PRCBR 325T — Drum Set Class

Drum set technique and performance for classical percussion majors. Covers drum set styles and prepares classical percussion majors for the demands of drum set performance. (1 credit) Buda

PRCBR 326T — Drum Set Class

Continuation of PRCBR 325T. Prerequisite: PRCBR 325T. (1 credit)

PRCBR 340T — Brass Orchestral Repertoire Class

A reading class for works from the standard orchestral repertoire of major brass section literature. Instruction in all areas of professional performance: preparation, tone production, ensemble, interacting with colleagues and conductors. (1 credit) Katzen

PRCBR 360T — Percussion Orchestral Repertoire Class

Instruction in orchestral literature, including standard audition repertoire. Performances of such significant chamber works as *L'Histoire du soldat*, *Faade*, *La Cration du monde*, and *Kammermusik No. 1*. Each year concludes with a mock audition. Year-long course, students must register in the fall. (1 credit) Hudgins

PRCBR 435T — Hand Drumming

Introduction to disciplines and techniques of Latin American hand drumming and the basic functions of Latin percussion. (1 credit) TBD

PRCBR 436T — Hand Drumming

Continuation of PRCBR 435T. Prerequisite: PRCBR 435T. (1 credit)

PRCBR 437T — Electronic Percussion

Comprehensive, hands-on study of electronic percussion, technologies relevant to the professional percussionist, including MIDI, audio techniques, programming, and sequencing. Introduces basic music computer notation. Detailed study of percussion controllers, trigger interfaces, triggering from acoustic drums, and various applications of MIDI percussion systems in live performance, studio recording, programming, and composition. Year-long course; credit is earned after the second semester. (1 credit) TBD

PRCBR 438T — Electronic Percussion

Continuation of PRCBR 437T. Prerequisite: PRCBR 437T. Year-long course. (1 credit)

PRCBR 520 — Horn Class

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (0 credit) Sebring

PRCBR 525T — Drum Set Class

Graduate offering of PRCBR 325T. (1 credit) Buda

PRCBR 526T — Drum Set Class

Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. (1 credit) Buda

PRCBR 530T — Chamber Music for Percussionists

Participation in Percussion Ensemble (see *Ensembles*). (1 credit) F. Epstein

PRCBR 535T — Hand Drumming

Graduate offering of PRCBR 435T. (1 credit) TBD

PRCBR 536T — Hand Drumming

Continuation of PRCBR 535T. Prerequisite PRCBR 535T. (1 credit) TBD

PRCBR 537T — Electronic Percussion

Graduate offering of PRCBR 437T. Year-long course. (0 credit) TBD

PRCBR 538T — Electronic Percussion

Continuation of PRCBR 537T. Prerequisite: PRCBR 537T. Year-long course. (1 credit)

PRCBR 540 — Trombone Choir

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (0 credit) Bolter

PRCBR 540T — Brass Orchestral Repertoire Class

Graduate offering of PRCBR 340T. (1 credit) Katzen

PRCBR 550T — Trumpet Class

See *Chamber Music*, under the heading *Chamber Music and Ensembles*, for a description. (0 credit) Wright

PRCBR 560T — Percussion Orchestral Repertoire Class

Graduate offering of PRCBR 360T. (1 credit) Hudgins

CHAMBER MUSIC

L. Stoltzman, Chair; Bolter, Buswell, S. Drury, Fedkenheuer, Gibbons, Heiss, M. Katz, P. Katz, Kim, Kitchen, Lesser, Motobuchi, T. Novak, Ou, Palma, Radnofsky, Rosenblith, R. Sullivan, Vallecillo, V. Weilerstein, Wrzesien, B. Zander, P. Zander, and other members of the College faculty

Classroom Instruction

CHM 120 — Chamber Music

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

CHM 271T — Piano Ensemble

Semester-long partnerships in four-hand and duo-piano repertoire. Instructor's permission required. (1 credit) Faculty

CHM 435T — Sonata Repertoire and *Lieder*

Study, preparation, and performance of sonata repertoire. Open by audition to string (except double bass), piano, and wind majors. (2 credits)

CHM 436T — Sonata Repertoire and *Lieder*

Continuation of CHM 435T. Prerequisite: CHM 435T. (2 credits)

CHM 507 — Coaching in Sonata Repertoire

Semester-long partnership. Open by audition to instrumental majors. (1 credit) Vallecillo

CHM 508 — Coaching in Sonata Repertoire

Continuation of CHM 507. Prerequisite: CHM 507. (1 credit) Vallecillo

CHM 520 — Chamber Music

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

CHM 535T — Sonata Repertoire and *Lieder*

Graduate offering of CHM 435T. (2 credits)

CHM 536T — Sonata Repertoire and *Lieder*

Continuation of CHM 535T. Prerequisite: CHM 535T. (2 credits)

CHM 553 — Interpretation Class

Issues of interpretation: phrase structure, rhythm, articulation, tempo, and character; chamber music, conducting, teaching, and performance techniques; poetry recitation. (2 credits) B. Zander

CHM 554 — Interpretation Class

Continuation of CHM 553. Prerequisite: CHM 553. (2 credits)

CHM 571T — Piano Ensemble

Graduate offering of CHM 271T. (1 credit) Faculty

CHORAL CONDUCTING

Studio (CHOR 500)

Classroom Instruction

CHOR 437T — Choral Conducting

Builds a clear basic conducting technique from which the student can go on to develop a personal conducting style. Topics covered include beat technique, attacks and releases, cueing, fermata, use of left hand, use of baton, dynamic changes and articulation. (2 credits)

CHOR 438T — Choral Conducting

Continuation of CHOR 437T. Develops the ability to listen to, diagnose and improve choral singing in rehearsal and performance settings. Core skills covered include vowels, consonants, articulation, intonation, dynamics, phrasing, legato, repertoire planning, score study and rehearsal planning. Prerequisite: CHOR 437T. (2 credits)

CHOR 503 — Score Reading

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material includes Morris and Ferguson's *Preparatory Exercises in Score Reading*, as well as vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits)

CHOR 504 — Score Reading

Continuation of CHOR 503. Prerequisite: CHOR 503. (2 credits)

CHOR 505T — Advanced Solfège

Extends sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser and Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp

CHOR 506T — Advanced Solfège

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Coursework includes individual performance projects, surveys of texts and pedagogies, and written proposals for solfège and ear-training curricula. Continuation of CHOR 505T. Prerequisite: CHOR 505T. (2 credits)

CHOR 537T — Choral Conducting

Graduate offering of CHOR 437T. (2 credits)

CHOR 538T — Choral Conducting

Continuation of CHOR 537T. Prerequisite: CHOR 537T. (2 credits)

CHOR 567 — Advanced Choral Conducting

In a rehearsal/seminar setting, students conduct varied choral repertoire from the 16th to the 21st century with particular attention to stylistic considerations as well as the development of a clear and expressive conducting technique. Instructor's permission required for non-majors. (2 credits)

CHOR 568 — Advanced Choral Conducting

Continuation of CHOR 567. Prerequisite: CHOR 567. (2 credits)

CHOR 667 — Advanced Choral Conducting

Continuation of CHOR 568. Prerequisite: CHOR 568. (2 credits)

CHOR 668 — Advanced Choral Conducting

Continuation of CHOR 667. Prerequisite: CHOR 667. (2 credits)

Cross references:

VC 563T/564T	Diction for Singers
VC 565/566	Vocal Pedagogy
MHST 507/508	Masterworks of Music in Historical Context
THY 561	Advanced Tonal Ear Training
THY 562	Contemporary Ear Training

COLLABORATIVE PIANO

Vallecillo, Chair; Decima, Greer, Iwama, Moriarty, V. Weilerstein

*Studio (ACMP 500)**Classroom Instruction***ACMP 303T — Introduction to Collaborative Skills**

Pianists learn instrumental and vocal repertoire, as well as the essential skills of collaboration: ensemble performance, balance, and orchestral sound. (2 credits) Vallecillo

ACMP 304T — Introduction to Collaborative Skills

Continuation of ACMP 303T. Prerequisite: ACMP 303T. (2 credits)

ACMP 411T — Studio Accompaniment

Fifteen hours of Collaborative for studio. Co-requisite: ACMP 303T or ACMP 417T. (0 credit) Vallecillo

ACMP 417T — Advanced Collaborative Skills

Continuation of ACMP 304T. Placement by audition. (2 credits) Vallecillo

ACMP 503T — Introduction to Collaborative Skills

Graduate offering of ACMP 303T. Collaborative Piano majors should register for ACMP 517T. (2 credits) Vallecillo

ACMP 504T — Introduction to Collaborative Skills

Continuation of ACMP 503T. Prerequisite: ACMP 503T. (2 credits)

ACMP 507 — Coaching in Sonata Repertoire

Instrumental partnerships. Collaborative Piano majors only. (1 credit) Faculty

ACMP 508 — Coaching in Sonata Repertoire

Continuation of ACMP 507. Prerequisite: ACMP 507. (1 credit) Faculty

ACMP 511T — Studio Accompaniment

Graduate offering of ACMP 411T. (0 credit) Vallecillo

ACMP 517T — Advanced Collaborative Skills

Continuation of ACMP 504T. Placement by audition. (2 credits) Vallecillo

ACMP 518 — Advanced Collaborative Piano Skills, Operatic Coaching

This course is designed to develop the skills and repertoire required by the operatic vocal coach and *répétiteur*: methods of vocal cuing, dramatic analysis of arias and operatic scenes, style, vocal ornamentation prior to 1850, *secco recitativo* playing and the appoggiatura, orchestral transcriptions and the practical running of a professional coaching studio. Singers will be recruited for in-class coaching of arias and scenes. Experience with languages and diction highly recommended. By permission of instructor(s) only. (2 credits) Greer

ACMP 571 — Vocal Accompaniment, Miscellaneous Repertoire

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

ACMP 572 — Vocal Accompaniment, Miscellaneous Repertoire

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

ACMP 573 — Vocal Accompaniment, English and American

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

ACMP 574 — Vocal Accompaniment, English and American

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

ACMP 575 — Vocal Accompaniment, French

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

ACMP 576 — Vocal Accompaniment, French

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

ACMP 577 — Vocal Accompaniment, German

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder*, *Lieder in Vienna: Schubert to Schoenberg*, and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

ACMP 578 — Vocal Accompaniment, German

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder*, *Lieder in Vienna: Schubert to Schoenberg*, and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

ACMP 607 — Coaching in Sonata Repertoire

Continuation of ACMP 508. Prerequisite: ACMP 508. (1 credit) Faculty

ACMP 608 — Coaching in Sonata Repertoire

Continuation of ACMP 607. Prerequisite: ACMP 607. (1 credit) Faculty

ACMP 901 — Doctoral Seminar in Coaching

Designed to establish the skills of vocal coaching: phrasing, diction, rhythmic security, and textual analysis. (1 credit) Faculty

ACMP 902 — Doctoral Seminar in Coaching

Continuation of ACMP 901. (1 credit) Faculty

COMPOSITION

Gandolfi, Hyla, Chairs; Burdick, Cogan, Davidson, Heiss, Lister, Maneri, Morgan, Palma, Peyton

Studio (CMP 100, 500)***Classroom Instruction*****CMP 131 — Compositional Notation**

Development of notational exactness, precision, and professional quality. Computer use is encouraged after the development of hand-eye coordination in notational concepts. Study of editions and manuscripts. (2 credits) Lister

CMP 343 — Performance and Rehearsal Techniques for Composers

Addresses performance and rehearsal techniques for composers, including preparation, coaching, and conducting of student works; rehearsal techniques for chamber ensembles (such as tuning, balancing of vertical sonorities, adjusting dynamics, methods of clarifying texture, effective time management); composer-performer etiquette. The course also analyses 20th-century scores representing a variety of styles and techniques (including compositions by Carter, Feldman, Wolpe, Ligeti, Stockhausen, Stravinsky, and Copland, as well as a selection of scores written during the last ten years). (2 credits) Palma

CMP 411T — 16th-Century Counterpoint

Analysis of Lassus's canons and two-voice motets; writing of compositions in that style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 102, 106. (3 credits) Davidson

CMP 412T — 16th-Century Counterpoint

Analysis and composition of motets and mass movements for three or four voices. Readings from Zarlino. Continuation of CMP 411T. Prerequisite: CMP 411T. (3 credits) Davidson

CMP 418T — Composition for Non-Majors

Introductory course in composition. Students will learn practical fundamentals of music composition: notation, instrumentation, and orchestration, as well as today's principal compositional techniques. (2 credits) Gandolfi

CMP 443T — Instrumentation and Orchestration

Demonstration of instrument categories and writing for individual instruments. Orchestration analysis of 20th-century literature. Text: Samuel Adler's *Orchestration*. Instructor's permission required for non-majors. (2 credits) Hyla

CMP 444T — Instrumentation and Orchestration

Intensive study of selected scores; composition of a short piece for large chamber orchestra; preparation of scores and parts for in-class performances. Continuation of CMP 443T. Prerequisite: CMP 443T. (2 credits) Hyla

CMP 453T — Introduction to Sound Synthesis

Compositional procedures associated with electronic sound synthesis, including notation, live electronic music, tape with performers, analog sound generation, stereo and quadraphonic performance. Instructor's permission required for non-majors. (2 credits) (Not offered 2004–05)



JEFF THIEBAUTH

CMP 454T — Introduction to Sound Synthesis

Introduces digital sound modules. Final project: taped composition for performance. Continuation of CMP 453T. Prerequisite: CMP 453T. (2 credits) (Not offered 2004–05)

CMP 490 — Senior Review

See *Undergraduate Composition* program of study. (0 credit)

CMP 515 — Composition and Tonality in the 18th and 19th Centuries

The study of tonality in Western classical music through analysis and writing of binary, ternary, sonata-allegro, rondo, and variation forms based on models from the Baroque, Classical, and early Romantic periods. (2 credits) Peyton

CMP 516 — Composition and Tonality in the 18th and 19th Centuries

Continuation of CMP 515. Prerequisite: CMP 515. (2 credits) Peyton

CMP 517 — Composition and Tonality in the 20th and 21st Centuries

The study of “tonality” in modern times: the return to modality, the use of hybrid and compound scale, the principle of displacement and cross-relations. Compositions in the style of Debussy, Stravinsky, Bartók, and other 20th-century masters. (2 credits) Peyton

CMP 518 — Composition and Tonality in the 20th and 21st Centuries

Explores the styles of Prokofiev, Hindemith, Ives, Copland, Carter, Ligeti, Gubaidulina. Dictation and ear training. Composition of several short pieces in differing styles. Continuation of CMP 517. Prerequisite: CMP 517. (2 credits) Peyton

CMP 518T — Composition for Non-Majors

Graduate offering of CMP 418T. (2 credits)

CMP 543T — Instrumentation and Orchestration

Graduate offering of CMP 443T. Instructor's permission required for non-majors. (2 credits) Hyla

CMP 544T — Instrumentation and Orchestration

Continuation of CMP 543T. Prerequisite: CMP 543T. (2 credits) Hyla

CMP 551 — Introduction to Music Programming in MAX

This course will serve to introduce students to the basic elements and practice of music programming, using MAX/MSP music programming language. Developed in 1986 at the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris, MAX is an ideal music programming environment for composers, theorists and performers alike. Operating on both Windows and Macintosh platforms, MAX is a graphical programming language that invites the user to design music software by connecting together “ready made” musical objects on-screen. Using this intuitive flowchart language structure, students will quickly learn the substance and concepts of music programming, while at the same time, avoiding the lower level details of programming that encumber older computer languages. As the elements of the language are mastered, students will be encouraged to develop their own musical thinking towards a final project comprised of a MAX application, an active demonstration of their software, and a short description of their project. These final projects — which may take a range of different forms, including compositions, performance environments or theoretical tools — will serve to connect to the student's personal musical goals to the practice and craft of music. (2 credits) Burdick

CMP 553T — Introduction to Sound Synthesis

Graduate offering of CMP 453T. Instructor's permission required for non-majors. (2 credits) (Not offered 2004–05)

CMP 554T — Introduction to Sound Synthesis

Continuation of CMP 553T. Prerequisite: CMP 553T. (2 credits) (Not offered 2004–05)

CMP 555 — Graduate Composition Seminar

Addresses topics important to composers. Instructor's permission required for non-majors. (2 credits) Faculty

CMP 556 — Graduate Composition Seminar

Continuation of CMP 555. Instructor's permission required for non-majors. (2 credits) Faculty

CMP 593 — First-Year Graduate Review

See *Composition* program of study. (0 credit)

CMP 655 — Graduate Composition Seminar

Addresses topics important to composers. Prerequisite: CMP 556. (2 credits) Faculty

CMP 656 — Graduate Composition Seminar

Continuation of CMP 655. Prerequisite: CMP 556. (2 credits) Faculty

CONTEMPORARY IMPROVISATION

Blake, Chair; Eade, Hazilla, Netsky, Row, Sandvik

Contemporary Improvisation provides students with the opportunity to synthesize such diverse musical traditions as jazz, contemporary classical, and ethnic through improvisation, performance, and composition.

Undergraduate courses are listed under **Improvisation**.

Students are expected to bring cassette recorders to all Contemporary Improvisation courses.

Studio (CI 500 or as assigned by department)

Classroom Instruction

CI 057 — Graduate Third-Stream Ear Training

Students develop aural skills by memorizing melodies from recordings without the aid of instrument or notation. Students memorize melodies, first singing, then playing them to learn recognition of intervals, chords, and chord progressions. Recognition drills and transcription of chord progressions required; students keep logs of practice sessions, take midterms and final exams on interval and chord recognition. (0 credit) Sandvik, Blake

CI 058 — Graduate Third-Stream Ear Training

Continuation of CI 057. Students will perform examples on their instruments. Prerequisite: CI 057. (0 credit) Sandvik

CI 517T — Development of Long-Term Melodic Memory

Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek, and Spanish. Designed to develop interval recognition and understanding of harmonic implications. (2 credits) Sandvik, Blake

CI 518T — Development of Long-Term Melodic Memory

Continuation of CI 517T. Prerequisite: CI 517T. (2 credits) Sandvik, Blake

CI 530T — The Music of ...

The music of a selected composer or performer is studied in depth through listening, ear training, performance, creative projects, and discussion. Past subjects have included Billie Holiday, Miles Davis, and others. (2 credits) Blake

CI 543T — Aural Training and Improvisation after Schoenberg

Introduces an atonal approach to improvisation, based on knowledge of both melodic excerpts from compositions by Arnold Schoenberg and Anton Webern, and some basic atonal theory. Students memorize a series of short motives from pieces by Schoenberg and Webern from cassette tape without aid of instrument or notation. Students sing, then play, each motive, then work on improvisational performance. The class will suggest strategies for extending the motive through various transformations and perform aural analyses of these motives, using readings from Rahn's *Basic Atonal Theory*. Students improve recognition of intervals and trichords through progressive drills. (2 credits) Sandvik (Not offered 2004–05)

CI 551T — Issues and Trends in American Music

Through presentations from many voices within and outside the conservatory, readings and group discussions, the class will explore the dimensions of American music, learn something about various streams of musical activity in America, attempt to understand what is “American” about American music, consider the impact of regional and ethnic musical subcultures and “world music,” grapple with the potential impact of technology, and consider today's trends as indicators of the future. (2 credits) Row

CI 561T — Eastern European Jewish Music Traditions

Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky

CI 564T — Film Noir

Introduces such post–World War II themes as victimization and character. Attention is given to film music; students create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, etc. Film choices will not necessarily be limited to those in the classic film noir genre. (2 credits) Blake

CI 571 — Third-Stream Methodology

Projects relevant to contemporary improvisation. (2 credits) Blake

CI 572 — Third-Stream Methodology

Continuation of CI 571. Prerequisite: CI 571. (2 credits) Netsky

CI 577T — Introduction to Indian Modal Improvisation

A course designed to offer beginning instruction in Indian musical performance to western musicians on western instruments. Special attention is given to the basics of improvisational procedures, centered on the study of composed and improvised forms in the context of two simple *ragas* and *talas*. (2 credits) Row

CI 578T — Advanced Indian Modal Improvisation

A course designed to offer advanced instruction in Indian musical performance to western musicians on western instruments. *Alap* and *gat* forms are studied in the context of several complex *ragas* and *talas*. Special attention is given to the rendering of Indian melodic ornamentation on western instruments. Continuation of CI 577T. Prerequisite: CI 577T. (2 credits) Row (Not offered 2004–05)

CI 583T — Advanced Aural Training

Study of 20th-century music with emphasis on advanced ear training, recognition of vertical structures up to thirteenth chords, swing and bebop phrasing and improvisation, as well as advanced transcription skills. Non-majors only. (2 credits) Netsky

CI 584T — Development of Long-Term Harmonic Memory

Continuation of CI 583T. A simplification of quantity chords and examination of non-diatonic chord progressions. Skill building and creativity will be emphasized through the study of triads with irregular root motion. Students will apply topics learned in class through compositional assignments. Prerequisite: CI 583T. (2 credits) Blake

CI 585T — Development of Personal Style

Exploration of model composition in various styles of composed and improvised music. (2 credits) Blake

CI 586T — Development of Personal Style

Directed study of musicians' styles that are relevant to students in the class. (2 credits) Netsky

CI 587T — Seminar in Musicianship

Focuses on developing and expanding students' musical personalities through advanced ear training and the integration of musical experiences. Provides insights into concert preparation, career strategies, and development of repertoires. (2 credits) Blake

CI 588T — Seminar in Musicianship

Continuation of CI 587T. Prerequisite: CI 587T. (2 credits) Blake

CI 671 — Third-Stream Methodology

Continuation of CI 572. Prerequisite: CI 572. (2 credits) Blake

CI 672 — Third-Stream Methodology

Continuation of CI 671. Prerequisite: CI 671. (2 credits) Netsky and Faculty

HISTORICAL PERFORMANCE

Gibbons, Chair; Abreu, Krueger, Tyson

Studio (HP 100, 500)***Classroom Instruction*****HP 413T — Elementary Thoroughbass**

Introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common Practice period is expected. Open to all keyboard majors. (1 credit) Gibbons

HP 414T — Elementary Thoroughbass

Continuation of HP 413T. Prerequisite: HP 413T. (1 credit) Faculty

HP 447T — Issues in Historical Performance

Designed to help students understand different and often conflicting approaches to music of the past. Through the study of recordings made by Stravinsky, Bartók, Rachmaninoff, and others, the course surveys the role of composer as performer and progresses to the role of performer as composer in the modern Baroque style. Selected readings from influential works on performance practice. Parallels are drawn between fashions in musical performance and those in contemporary composition and other arts. (2 credits) Gibbons

HP 448T — Issues in Historical Performance

Continuation of HP 447T. Prerequisite: HP 447T or instructor's permission. (2 credits) Gibbons

HP 463T — Classical Era Chamber Music Performance

Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of, and techniques for, original instruments are examined; acoustical, social, and philosophical aspects are discussed. Nineteenth- and 20th-century attitudes and approaches to the Classical style are surveyed in writings and recordings. (2 credits) Gibbons

HP 464T — Classical Era Chamber Music Performance

Continuation of HP 463T. Prerequisite: HP 463T. (2 credits) Gibbons

HP 481T — Keyboard Instruments and Repertoire: Bach to Beethoven

Examines standard keyboard repertoire composed for harpsichord and fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works is explored. (2 credits) Gibbons

HP 482T — Keyboard Instruments and Repertoire: Bach to Beethoven

Continuation of HP 481T. Prerequisite: HP 481T. (2 credits) Gibbons

HP 513T — Elementary Thoroughbass

Graduate offering of HP 413T. Open to all keyboard majors. (1 credit) Faculty

HP 514T — Elementary Thoroughbass

Continuation of HP 513T. Prerequisite: HP 513T. (1 credit) Faculty

HP 547T — Issues in Historical Performance

Graduate offering of HP 447T. (2 credits) Gibbons

HP 548T — Issues in Historical Performance

Continuation of HP 547T. Prerequisite: HP 547T or instructor's permission. (2 credits) Gibbons

HP 563T — Classical Era Chamber Music Performance

Graduate offering of HP 463T. (2 credits) Gibbons

HP 564T — Classical Era Chamber Music Performance

Continuation of HP 563T. Prerequisite: HP 563T. (2 credits) Gibbons

HP 577 — Baroque Music Performance

Performance of Baroque music on modern orchestral instruments. Limited to string players, two flutists, two oboists, two bassoonists, three keyboard players. Vocalists must obtain instructor's permission. (2 credits) Gibbons

HP 578 — Baroque Music Performance

Continuation of HP 577. Although HP 577 is not a prerequisite, students enrolled in HP 577 have priority for HP 578. (2 credits) Gibbons

HP 581T — Keyboard Instruments and Repertoire: Bach to Beethoven

Graduate offering of HP 481T. (2 credits) Gibbons

HP 582T — Keyboard Instruments and Repertoire: Bach to Beethoven

Continuation of HP 581T. Prerequisite: HP 581T. (2 credits) Gibbons

HP 677 — Baroque Music Performance

Continuation of HP 578. Prerequisite: HP 577. (2 credits)

HP 678 — Baroque Music Performance

Continuation of HP 677. Although HP 677 is not a prerequisite for HP 678, students enrolled in HP 677 have priority in registration for HP 678. Prerequisite: HP 578. (2 credits)

IMPROVISATION

Schaphorst, Chair; Banacos, Bergonzi, Bertoncini, Blake, Bley, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Chase, Davis, Eade, Garzone, Hazilla, Lacy, Lockwood, Maneri, McBee, McNeil, Monder, Morris, Moses, Netsky, Pérez, Russell, Sandvik, Schwendener, Stagnaro, Zocher

The undergraduate Improvisation Department encompasses two areas of study: Jazz Studies and Contemporary Improvisation. Jazz Studies focuses on African-American traditions; Contemporary Improvisation provides students with the opportunity to synthesize such diverse traditions as jazz, contemporary classical, and ethnic music through improvisation, performance, and composition, with an emphasis on developing aural traditions.

Graduate courses are listed under the Contemporary Improvisation and Jazz Studies departments.

Students are expected to bring cassette recorders to courses marked with an asterisk ().*

Studio (IMPRV 100 or as assigned by the department)

Classroom Instruction**IMPRV 181T — Development of Long-Term Melodic Memory***

Students develop aural skills by memorizing melodies from recordings without the aid of instrument or notation. Students memorize melodies, first singing, then playing them, then working on them in improvisational performances. Students improve their recognition of intervals through a series of progressive drills; they also keep logs of practice sessions, and take a final exam on interval recognition. (2 credits) Sandvik

IMPRV 182T — Development of Long-Term Melodic Memory*

Continuation of IMPRV 181T. Prerequisite: IMPRV 181T. (2 credits) Blake, Sandvik

IMPRV 221 — Improvisation for Non-Majors

An introduction to basic improvisational techniques and aural skills used in jazz improvisation. The first semester focuses on modal improvisation; harmonic progressions are introduced in the second semester. Emphasis on vocal/instrumental connection, notational skills, and “non-classical” interpretation. (1 credit) Netsky

IMPRV 222 — Improvisation for Non-Majors

Continuation of IMPRV 221. Prerequisite: IMPRV 221. (1 credit) Netsky

IMPRV 263 — Introduction to Jazz Improvisation and Ear Training

An introduction to basic improvisational techniques and aural skills for jazz studies majors. The first semester focuses on modal improvisation; harmonic progressions are introduced in the second semester. Emphasis on vocal/instrumental connection, keyboard, and notational skills. (2 credits) Netsky

IMPRV 264 — Introduction to Jazz Improvisation and Ear Training

Continuation of IMPRV 263. Prerequisite: IMPRV 263. (2 credits) Netsky

IMPRV 283T — Advanced Aural Training*

Study of 20th-century music with emphasis on advanced ear training. Students will analyze advanced harmonic transcription, chord identification, and improvisation in swing and be-bop styles. (2 credits) Netsky

IMPRV 284T — Development of Long-Term Harmonic Memory*

Continuation of IMPRV 283T. Prerequisite: IMPRV 283T. (2 credits) Blake

IMPRV 368 — Jazz Repertoire

Advanced study, memorization, and performance of standard jazz repertoire.

Prerequisite: IMPRV 264 or placement exam. (2 credits) McNeil

IMPRV 378 — Jazz Theory

Study and aural recognition of jazz vocabulary, including chord progressions, tune and solo construction, and appropriate use of all chord/scale types. Instructor's permission required for non-majors. Prerequisite: IMPRV 283T, 483T, or placement exam. (2 credits) McNeil

IMPRV 385T — Development of Personal Style*

Directed study of musicians' styles that are relevant to students in the class. (2 credits) Blake

IMPRV 386T — Development of Personal Style*

Exploration of model composition in various styles of composed and improvised music. (2 credits) Netsky

IMPRV 425T — Development of Rhythmic Skills

Study of rhythm and the functions of laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students are expected to become proficient in playing studies and identifying rhythms from dictation and other sources. (1 credit) Cain

IMPRV 443T — Aural Training and Improvisation after Schoenberg

Introduces an atonal approach to improvisation, based on knowledge of both melodic excerpts from compositions by Arnold Schoenberg and Anton Webern, and some basic atonal theory. Students memorize a series of short motives from pieces by Schoenberg and Webern from cassette tape without aid of instrument or notation. Students sing, then play, each motive, then work on improvisational performance. The class will suggest strategies for extending the motive through various transformations and perform aural analyses of these motives, using readings from Rahn's *Basic Atonal Theory*. Students improve recognition of intervals and trichords through progressive drills. (2 credits) Sandvik (Not offered 2004–05)

IMPRV 448T — Jazz Vocal Traditions

Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to contemporary jazz singers. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. The mutual influences of the vocal and instrumental traditions on one another, and the influence of jazz singing on other styles such as pop and Brazilian music will be considered. Classes and coursework include reading, listening, lectures, videos, and guest lecturers. (2 credits) Eade (Not offered 2004–05)

IMPRV 451T — Issues and Trends in American Music

Lectures and discussions addressing issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond to issues and questions that form the course framework. (2 credits) Row

IMPRV 455T — Lydian Chromatic Concepts

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. Prerequisite: IMPRV 378. (2 credits) Schwendener

IMPRV 456T — Lydian Chromatic Concepts

Continuation of IMPRV 455T. Prerequisite: IMPRV 455T. (2 credits) Schwendener

IMPRV 461T — Eastern European Jewish Music Traditions

Introduction to various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky

IMPRV 464T — Film Noir

Introduction to post–World War II themes of commonality such as victimization and character study. Attention is given to film music; students are encouraged to create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake

IMPRV 473T — Jazz Composition and Arranging I

Fundamental topics in jazz composition and arranging are introduced through the analysis and imitation of models drawn from the jazz repertory. Topics include jazz harmony, reharmonization, voicing, writing for rhythm section, and writing for two and three horns. Prerequisite: IMPRV 378. (2 credits) Schaphorst

IMPRV 474T — Jazz Composition and Arranging II

After studying each of the sections of the ensemble independently, an arrangement for jazz orchestra is developed through the analysis of works from the jazz repertory.

Topics include form, counterpoint, and recomposition, encompassing both traditional and innovative approaches to writing for the jazz orchestra. Continuation of IMPRV 473T. Prerequisite: IMPRV 473T. (2 credits) Schaphorst

IMPRV 477T — Indian Modal Improvisation*

Introduction to basic melodic and rhythmic concepts of North Indian classical music through performance and listening. Exploration of *ragas* through performance with Western instruments and voice. Focus on melodic grammar and mood (*rasa*) of each *raga*. Experimentation with different forms of Indian improvisation both in free rhythm and Indian rhythmic cycles. (2 credits) Faculty

IMPRV 478T — Advanced Indian Modal Improvisation

Focuses on advanced improvisational techniques in additional *ragas* (melodic modes) and *talas* (rhythmic cycles). Special attention is given to the rendering of the characteristic idiosyncrasies of Indian melodic ornamentation on Western instruments and voice. Continuation of IMPRV 477T. Prerequisite: IMPRV 477T. (2 credits) Row (Not offered 2004–05)

IMPRV 479T — Jazz Styles: Improvisation

Selected topics in the history of jazz improvisation are studied through listening, transcription, and analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. Prerequisite: IMPRV 378. (2 credits) Chase

IMPRV 480T — Jazz Styles: Composition

Study of the styles of selected composers through listening, transcription, and analysis of jazz compositions, and composition of pieces in the style of historic composers including Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. Prerequisite: IMPRV 378. (2 credits) Chase

IMPRV 481T — Jazz Styles: Free Jazz and the Avant-Garde

Studies the work of improvisers and composers working in “free jazz” and the avant-garde styles of 1958 to the present through listening, transcription, analysis and composition. Prerequisite: IMPRV 378. (2 credits) Chase (Not offered 2004–05)

IMPRV 483T — Jazz Ear Training

Study of direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. Examination of the use of upper structure triads in improvisation and sight-singing; transcription of solos from records. Prerequisite: IMPRV 264 or by placement exam. (2 credits) Garzone

IMPRV 487T — Seminar in Musicianship

Focuses on developing and expanding students’ musical personalities through advanced ear training and the integration of previous musical experiences. Provides insights into concert preparation, career strategies, and development of students’ repertoires. (2 credits) Blake

IMPRV 488T — Seminar in Musicianship

Continuation of IMPRV 487T. Prerequisite: IMPRV 487T. (2 credits) Blake

INTERDISCIPLINARY STUDIES

Beeching, Burdick, Chandler, Kambouris, Rash, R. Sullivan

Classroom Instruction

INT 111 — Music Vocabulary in Practice

Through reading, writing, score study, special projects, listening to and performing musical examples, and extensive class discussion, students will develop and practice their skills in the usage and comprehension of music vocabulary. Designed primarily for students whose first language is not English. Instructor's consent required for students not concurrently enrolled in ESL I. (2 credits) **Rash**

INT 333 — Professional Artist Seminar: Orchestral/Chamber Instrumentalists

This course focuses on the specific career-related issues of orchestral and chamber musicians. Topics the guest lecturers and instructors will cover include freelance skills and opportunities, audition preparation, union issues, launching a chamber group, audience communication skills, finances, taxes, applying to graduate schools, and teaching. Student projects may include a choice of an adjudicated mock audition or a performance-related project, plus a resume, bio, and cover letter. With instructor's permission, students may substitute Arts Administration Internship. (1 credit) **Beeching, R. Sullivan**

INT 333 — Professional Artist Seminar: Solo/Chamber Recitalists

This course focuses on the specific career-related issues of solo and chamber musicians. Topics the guest lecturers and instructors will cover include competitions, audition preparation, artist management, local performance opportunities, publicity, audience communication skills, applying to graduate schools, and teaching. Student projects may include a choice of performance-related project, an independent study project, or



a full promo kit (Web-based or hard copy) plus resume and cover letter. With instructor's permission, students may substitute Arts Administration Internship. (1 credit) Beeching, R. Sullivan

INT 333 — Professional Artist Seminar: Jazz/CI/Composers

This course focuses on the career-related issues of jazz and other non-classical performers as well as composers of all genres. Topics the guest lecturers and instructors will cover include recordings, Web sites, finding/creating/booking performance opportunities, publicity issues, copyrights, contracts, grants, and commissions and fund-raising for music projects. Student projects may include a choice of a performance-related project, an independent research project, or a full promo kit (Web-based or hard copy) plus resume and cover letter. With instructor's permission, students may substitute Arts Administration Internship. (1 credit) Beeching, R. Sullivan

INT 333 — Professional Artist Seminar: Classical Vocalists

This course focuses on the specific career-related issues of classical vocalists. Topics the guest lecturers and instructors will cover include freelance opportunities, summer festivals/apprentice programs, audition preparation, artist management, photos, publicity, launching an ensemble, finances, taxes, and teaching. Student projects may include a choice of performance-related project, an independent study project, or a full promo kit (Web-based or hard copy) plus resume and cover letter. With instructor's permission, students may substitute Arts Administration Internship. (1 credit) Beeching, R. Sullivan

INT 429T — Introduction to Music and Technology I

This course introduces the basic tools of current music technology. Emphasis is on first-hand experience across the range of technologies. At the same time, the core ideas of these technologies will be explored, explained, and discussed. The course is project-driven, with smaller weekly projects and larger semester-long projects. Focuses on computers, synthesizers, and notation software, and on the integration of these components, using *Finale*. (2 credits) Burdick

INT 430T — Introduction to Music and Technology II

Continuation of INT 429T. Prerequisite: INT 429T. Focuses on recording, sampling, sequencing software, and on the integration of all three of these components, using *Vision*. (2 credits) Burdick

INT 440T — Arts Administration Internships

Practical work experience in Boston-area arts organizations: recording studios, symphony orchestras, opera companies, artist management firms, arts councils, and public radio stations. With the instructor's permission, students may substitute this course for the second semester of Professional Artist Seminar (INT 334). (1 credit) Beeching

INT 450 — Independent Study

See *Independent Study*, under *Academic Regulations and Information*, for description. (1-3 credits)

INT 460 — Cross-Registration: Northeastern University

See *Cross-Registration*, under *Academic Regulations and Information*, for description. (2-3 credits)

INT 470 — Cross-Registration: Simmons College

See *Cross-Registration*, under *Academic Regulations and Information*, for description. (3-4 credits)

INT 480 — Cross-Registration: Tufts University

See *Cross-Registration*, under *Academic Regulations and Information*, for description.
(2-4 credits)

INT 513/514T — Intensive English I**INT 529T — Introduction to Music in Technology I**

For description, see INT 429T. (2 credits) Burdick

INT 530T — Introduction to Music in Technology II

Continuation of INT 529T. Prerequisite: INT 529T. For description, see INT 430T.
(2 credits) Burdick

INT 537T — English as a Second Language I

Speaking and writing practice, reading and listening comprehension, vocabulary development; selected grammar and usage exercises. Placement by exam. (0 credit)
Chandler, Kambouris

INT 538T — English as a Second Language I

Reading and listening comprehension; American history, culture and politics; development of study skills such as note-taking, outlining, and skimming. Prerequisite: INT 537T or placement by exam. (0 credit)

INT 540T — Arts Administration Internships

Graduate offering of INT 440T. (1 credit) Beeching

INT 550 — Independent Study

See *Independent Study*, under *Academic Regulations and Information*, for description.
(1-2 credits)

INT 560 — Cross-Registration: Northeastern University

See *Cross-Registration*, under *Academic Regulations and Information*, for description.
(2-3 credits)

INT 580 — Cross-Registration: Tufts University

Limited to graduate-level music courses. See *Cross-Registration*, under *Academic Regulations and Information*, for description. (2-3 credits)

INT 637T — English as a Second Language II

Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: INT 538T or placement by exam. (0 credit) Chandler

INT 638T — English as a Second Language II

Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of INT 637T. (0 credit)

INT 647T — Critical Reading and Writing

Reading, summary, and analysis of a variety of literary forms: sermons, poems, diaries, letters, speeches, journalist reports, interviews, editorials, short essays, and scholarly articles. Study of correct documentation; writing thesis statements; learning to structure arguments. Prerequisite: INT 638T or placement exam. (0 credit)
Chandler

INT 648T — Reading Seminar

Continuation of INT 647T. Prerequisite: INT 647T. (0 credit)

INT 820, 840 — Beyond-Degree Studio

See *Beyond-Degree Studio*, under *Academic Regulations and Information*, for description. (0 credit)

INT 970 — D.M.A. Research Project Advising

Prerequisites: MHST 901, 902; THYG 901, 902. (0 credit) See *Tuition*.

INT 971 — D.M.A. Research Project Advising

Continuation of INT 970. Prerequisite: INT 970. (0 credit) See *Tuition*.

INT 980 — D.M.A. Research Project

Prerequisites: MHST 901, 902; THYG 901, 902. (3-6 credits)

INT 990 — D.M.A. Recital

See *Doctor of Musical Arts* program of study. (3-6 credits)

JAZZ STUDIES

Schaphorst, Chair; Banacos, Bergonzi, Blake, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Chase, Sa Davis, Steve Davis, Eade, Garzone, Haddad, Hart, Hazilla, Lacy, Leake, Lockwood, Maneri, McBee, McNeil, Monder, Morris, Moses, Netsky, Pérez, Russell, Sandvik, Schwendener, Sher, Stagnaro, Zocher

Undergraduate courses are listed under the **Improvisation** department.

Studio (JS 500)

Classroom Instruction**JS 525T — Development of Rhythmic Skills**

Study of rhythm and the functions of laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students are expected to become proficient in playing studies and identifying rhythms from dictation and other sources. Graduate offering of IMPRV 425T. (1 credit) Cain

JS 526 — Jazz Composition for Performers

Introduces the basic techniques of jazz composition to jazz performers through guided composition assignments, listening and analysis. Includes tonal composition in standard song forms, writing for small jazz ensembles, and exploration of newer forms in jazz. Open to non-Jazz Studies majors by permission of the instructor. (2 credits) Faculty

JS 528 — Intervallic Improvisation

Explores the use of interval sets, cells, and motives in melodic improvisation through performance, ear training, and composition assignments. (2 credits) Bergonzi

JS 529 — Melodic Rhythms in Jazz Improvisation

Focuses on the awareness and development of rhythms in creating a jazz language. For much of one's studies the focus is on which notes to play; this course takes a different perspective by examining which rhythms one can use to organize those notes. The concepts of swing, metric modulation, and polyrhythms are also included in this course. (2 credits) Bergonzi

JS 548T — Jazz Vocal Traditions

Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to contemporary jazz singers. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. The mutual influences of the vocal and instrumental traditions on one another, and the influence of jazz singing on other styles such as pop and Brazilian music will be considered. Classes and coursework include reading, listening, lectures, videos, and guest lecturers. (2 credits) Eade (Not offered 2004–05)

JS 555T — Lydian Chromatic Concepts

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. (2 credits) Schwendener

JS 556T — Lydian Chromatic Concepts

Continuation of JS 555T. Prerequisite: either JS 555T or JS 577. (2 credits) Schwendener

JS 567 — Graduate Improvisation Seminar

Rhythmic, melodic, harmonic, and sonic aspects of improvisation are examined through discussion, listening, and in-class performance. Structured improvisation and composition assignments explore specific musical parameters with the aim of expanding students' knowledge of creative and expressive possibilities. (2 credits) Bergonzi (Not offered 2004–05)

JS 568 — Graduate Improvisation Seminar

Continuation of JS 567. Prerequisite: JS 567 or permission of instructor. (2 credits) Bergonzi (Not offered 2004–05)

JS 570 — Topics in Jazz Theory and Analysis:**Charlie Parker and Lennie Tristano**

Studies the improvisational and compositional styles of bebop innovators Charlie Parker and Lennie Tristano and their colleagues and followers, including Bud Powell, Lee Konitz, and Warne Marsh, through recordings, videos, transcription, analysis, and performance projects. (2 credits) Chase

JS 573T — Jazz Composition and Arranging I

Fundamental topics in jazz composition and arranging are introduced through the analysis and imitation of models drawn from the jazz repertory. Topics include jazz harmony, reharmonization, voicing, writing for rhythm section, and writing for two and three horns. (2 credits) Schaphorst

JS 574T — Jazz Composition and Arranging II

After studying each of the sections of the ensemble independently, an arrangement for jazz orchestra is developed through the analysis of works from the jazz repertory. Topics include form, counterpoint, and recomposition, encompassing both traditional and innovative approaches to writing for the jazz orchestra. Continuation of JS 573T. Prerequisite: JS 573T. (2 credits) Schaphorst

JS 579T — Jazz Styles: Improvisation

Selected topics in the history of jazz improvisation are studied through listening, transcription, analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. (2 credits) Chase

JS 580T — Jazz Styles: Composition

Studies selected composers' styles through listening, transcription and analysis of jazz compositions, and composition of pieces in the style of such historic composers as Jelly Roll Morton, Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. (2 credits) Chase

JS 581T — Jazz Styles: Free Jazz and the Avant-Garde

Studies the work of improvisers and composers working in "free jazz" and the avant-garde styles of 1958 to the present through listening, transcription, analysis and composition. (2 credits) Chase (Not offered 2004–05)

JS 583T — Jazz Ear Training

Studies the direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing; transcription of solos from records. (2 credits) Garzone

LIBERAL ARTS

McPherson, Chair; Breese, Chandler, Chase, Desjardins, Hicks, Kambouris, Keppel, Klein, Lepson, Reutlinger, Row, Squire

The Liberal Arts department offerings provide opportunities to study major academic disciplines as well as cultural, social, intellectual, and political contexts for music. The curriculum offers a broad range of courses in languages, literature, history, cultural studies, art, social sciences, and interdisciplinary classes. The Liberal Arts program ensures that students attain college-level proficiency in the essential skills of critical reading, writing, and analysis.

The department houses the Writing Center, which offers individual consultations to all members of the NEC community.

Graduate Intensive English and English as a Second Language courses are listed as **Interdisciplinary Studies**.

Students may take Liberal Arts electives after completing LARTS 111, and 221.

The following courses do not require prerequisites: LARTS 181-182, 185-186, 187-188, 291, 292, 293, 295.

First-Year Core Curriculum**LARTS 111 — Freshman Writing**

Intensive training in writing, critical thinking and reading, and basic research skills. Group instruction is complemented by individual writing consultations in the Writing Center. (1 credit) Keppel, Faculty

LARTS 221 — Freshman Seminar*

Freshman Seminars focus on a topic and major texts. There is an emphasis on developing academic skills, including critical reading, keeping portfolios, speaking, and debating. Courses include: *How Do You Know*, *Social Identity*, *Idea of Rights*, *Thinking about Your Brain*, *Adventure*, and *Cultural Difference*. Co-requisite LARTS 111.

(2 credits) Faculty

*English as a Second Language***LARTS 113T/114T — Intensive English I**

Preparation for the TOEFL by practicing vocabulary, reading and listening comprehension, and grammar. Also, some speaking and writing. (8 non-degree credits each semester) Kambouris and Chandler

LARTS 137T — English as a Second Language I

Emphasis on listening comprehension and speaking; practice in reading and writing; vocabulary development; selected grammar and usage exercises. Placement by exam. (2 credits) Kambouris

LARTS 138T — English as a Second Language I

Uses texts about American history and culture to develop skills in reading and listening comprehension, including note taking, outlining, and skimming. Speaking and writing assignments focus on comparisons/contrasts between life in the U.S. and in the student's home country. Prerequisite: LARTS 137T or placement by exam. (2 credits) Kambouris

LARTS 147T — Critical Reading and Writing

Equivalent to LARTS 111 for native speakers of languages other than English. To be taken concurrently with LARTS 221 Prerequisite: LARTS 238T or placement exam. (2 credits) Keppel

LARTS 148T — Reading Skills Seminar

Designed for undergraduate students in ESL I. Teaches strategies to promote better reading and vocabulary development. Writing is done in response to reading and discussion of short stories. (2 credits) Kambouris

LARTS 237T — English as a Second Language II

Uses *Evenings with the Orchestra*, by Berlioz, and a variety of autobiographical texts in order to develop reading fluency and expand writing skills such as summarizing and outlining. Practices listening comprehension through watching videos and promotes speaking about readings. Prerequisite: LARTS 237T or placement by exam. (2 credits) Kambouris

LARTS 238T — English as a Second Language II

Focuses on Marcia Davenport's *Mozart* to promote reading and writing and discussion and oral presentation. Prerequisite: LARTS 237T or placement by exam. (2 credits) Kambouris

*Modern Languages***LARTS 181 — Introduction to Spoken German I**

Practice in hearing, speaking, and writing to develop a knowledge of basic grammatical structures. Designed to teach a thorough command of the language for reading fiction and expository prose. (3 credits) Reutlinger

LARTS 182 — Introduction to Spoken German II

Continues instruction in basic grammatical structures and adds selected texts for group and individual study. Prerequisite: LARTS 181. (3 credits) Reutlinger

LARTS 185 — French I

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Squire

LARTS 186 — French II

Continuation of LARTS 185. Prerequisite: LARTS 185. (3 credits) Squire

LARTS 187 — Italian I

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits)

LARTS 188 — Italian II

Continuation of LARTS 187. Prerequisite: LARTS 187. (3 credits)

Literature**LARTS 325 — Shakespeare: The Tragedies**

Hamlet, King Lear, Othello, Antony and Cleopatra, and Macbeth. (2 credits) McPherson

LARTS 326 — Women and Literature

Examination of the writing of African-American, Asian-American, and Latin American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class, and gender. (2 credits)

LARTS 329 — Shakespeare: The Comedies

Discussion, analysis, and acting of *A Midsummer Night's Dream, As You Like It, Twelfth Night, A Winter's Tale, and The Tempest.* (2 credits) McPherson

LARTS 332 — Poetry Workshop

Focuses on the writing of poetry as well as in-class analysis and discussion of students' poems. Readings and discussions of works by contemporary authors. (2 credits)

Lepson

LARTS 348 — American Literature

Reading and analysis of representative works from American literature to understand its central themes and impact on American society. Authors include Twain, Dickinson, Hemingway, Hughes, Percy, and Morrison. (2 credits) Klein

LARTS 349 — Contemporary American Poetry

Examines various styles, methods of writing, theoretical statements, and groups of poets that have contributed to the variety and vitality of contemporary American poetry. (2 credits) Lepson

LARTS 351 — Contemporary Drama

This course examines themes, theories, and techniques relevant to contemporary drama from 1950 to the present, with an emphasis on plays produced in the last fifteen years. Students attend at least one of the assigned plays in performance and have the opportunity to engage the texts by rehearsing scenes during class time. (2 credits) Keppel

LARTS 352 — Drama Workshop

A workshop in the elements of play writing and acting. Students will read and act some assigned scenes but will primarily work on creating and acting out their own scenes or one-act plays. (2 credits) Keppel

LARTS 445 — Contemporary Literature

Analysis and discussion of contemporary novels and stories chosen for their technical variety and representation of cultural aspects of modern life. (2 credits) McPherson

*History and Cultural Studies***LARTS 257 — The Romantic Movement**

An examination of Romanticism and its impact, with particular attention to its various expressions in literature, fine arts, music, and philosophy. (2 credits) McPherson

LARTS 312 — Introduction to Sociology

Introduces the science of society; sociological principles; social institutions and their political, economic, civic functions, and impact. Examines American society and its class, culture, gender, multiracial, multi-ethnic, and multilingual context as well as caste and hierarchical arrangements. (2 credits) Hicks

LARTS 319 — Europe in the 19th Century

The story of European society in its greatest age. Students will examine the social and cultural forces making for European supremacy in the 19th century, looking at the rise and triumph of the middle classes, the decline of religious belief and emergence of secular societies, the ideas of nation and nationalism, imperial ambitions, and the ascent of urban societies and urban culture. We will also study the artistry behind European culture, including works by David, Hoffman, Balzac, and Wells. (2 credits) Klein

LARTS 327 — Revolutions

Societies change because of a political event like the Russian Revolution, or because of the automobile, or penicillin, or computers, or birth rates, or “globalization.” Some revolutions occur suddenly, some imperceptibly, but societies and people survive and flourish according to their ability to adapt to them. The first half of the course will focus on some of the major revolutions of the 20th century in politics, society, and technology; the second half will focus in particular on “globalization,” medicine and demography. (2 credits) McPherson

LARTS 335 — History of Western Philosophy I: Pre-Socratics to Descartes

This course will look at how some of the major thinkers of the western tradition have dealt with fundamental philosophical questions: both those they inherited and those they created. This course will take us from the early Greek's conceptions of reality through early modernity's concerns with what we can know about reality. We will also examine the ways in which each thinker's ethics, theory of knowledge, etc., are related to one another. (2 credits) Breese

LARTS 336 — History of Western Philosophy II: Descartes to Heidegger

This course will examine the theories of modern-era philosophers in the current Western canon. We will look at how they addressed ideas inherited from earlier philosophers, and consider the primary conceptual shifts that distinguish these thinkers from “pre-modern” philosophers. We will also study ways in which each thinker's ideas form a system. (2 credits) Breese

LARTS 342 — The Politics of the Modern World

Examines such contemporary international political issues as rivalry for world power, struggle for energy and food, emergence of nationalist and religious ideologies, and dangers of nuclear proliferation. (2 credits) Klein

LARTS 415 — Wealth and Poverty of Nations

A study of the philosophy of economics, and its application to such contemporary issues as the business of the arts, the growth of international competition, and the changing structure of work in industrial society. (2 credits) Klein

LARTS 416 — China and Japan in the 20th Century

Students will follow the history of these two Pacific powers over the last hundred years as they have pursued their unique social, cultural, and political ambitions on the world stage. Readings, discussions, and lectures will focus on China's transformation from an ancient, closed empire to a modern international state, with special emphasis on the social and cultural transformations of Mao Zhedong's Communist regime. In contrast, studies of Japan will evaluate that state's strategy of modernization, using Western means to achieve traditional Japanese goals. (2 credits) Klein

LARTS 417 — Europe in the 20th Century

The story of Europe's decline from great power into civil war, totalitarianism, and cultural confusion. Students will read and discuss such issues as the alienation of the "Lost Generation," the appeal of fascist and communist ideologies, the emergence of anti-democratic thinkers, the retreat from liberal ideals, loss of empire, and collapse of Soviet-styled socialism. We will read and discuss such 20th-century artists and thinkers as Ernst Junger, Picasso, Jean Paul Sartre, Fredrich Hayak, Dmitri Shostakovich, and Franz Fanon. (2 credits) Klein

LARTS 421 — Holocaust: Genocide in the 20th Century

The politics of extermination in the 20th century. The class uses historical case studies, literature, film, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. (2 credits) Klein

LARTS 441 — The American Civil War: Causes and Consequences

An examination of the central importance of the war in American history beginning with the developments that lead to war — slavery, "King Cotton," industrialization, westward expansion, the rise of the Republican party and Lincoln's election — the major campaigns of the war, the Emancipation Proclamation, Reconstruction, and the aftermath of slavery. (2 credits) McPherson

LARTS 442 — The American Century

A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power, the protest movements of the 1960s and the development of contemporary American literature, art, and music. (2 credits) Klein

LARTS 467 — Modernism

Examines the modernist movement through literature, film, psychology, visual arts, and music. (2 credits) McPherson

LARTS 481 — Cultural History of India

Study of the history of Indian culture beginning with the advent of Hinduism (c. 1500 BC), through the growth of Buddhism (c. 563–200 BC), the "classical era" (c. 320–647 AD), the period of Islamic influence (1200–1750 AD), and the modern era, drawing on such forms of cultural expression as philosophy, literature, science, architecture, and the visual and performing arts. Examples include the *Bhagavad Gita* and *Ramayana*, the invention of algebra, Hindu and Islamic architecture (e.g. Taj Mahal), Bharata Natyam (classical dance), and miniature paintings. (2 credits) Row

LARTS 490 — Advanced Seminar: The Second World War

Students will discuss the worldwide conflagration of 1937–45, with particular emphasis on the political origins of the war, the military strategies and tactics of combatant nations, the devastation of “total war” (including the use of aerial bombing, genocide, and atomic weapons), and the political resolution that emerged from victory in Europe and victory against Japan. (2 credits) Klein

Religion and Philosophy**LARTS 316 — Religious Traditions of the World**

Explores religious traditions through an examination of texts, teachings, and practices, and considers the philosophical problems inherent in the study of multiple religions. Surveys Judaism, Christianity, Buddhism, Islam, and Confucianism. Film, devotional music, scriptural sources. (2 credits) Breese

LARTS 317 — Metaphysics

We will ask about the nature of reality and whether we are able to know what is real. Is the material world as it appears to us all that there is? If we say there is something else beyond what science can measure, how can we prove it? Are there unchanging truths that we should strive to discover, or is the world always in flux? If reason contradicts our senses, which do we trust? (2 credits) Breese

LARTS 333 — Ethics

Investigation of the principal religious and philosophic theories regarding moral life, from Western European and feminist as well as non-Western perspectives, and the relation of these to such contemporary moral issues as racism, sexism, right to life, right to death, and personal integrity. (2 credits) Breese

LARTS 339 — Philosophy of Religion

An examination of the philosophical problems that arise when we consider the world's religions. Can we know whether there is a divine or transcendent reality? How is religious music thought to function within different religions — can it actually convey the listener to the divine, or is it merely expressing human feelings? How do we reconcile multiple religions all claiming divinely given truths? Are reason and faith mutually exclusive? Why does religious language seem so odd? Does evil really exist? Are mystics divinely inspired or insane? (2 credits) Breese

LARTS 340 — Philosophy of Mind

Course will look at the development of the philosophy of mind in the modern era beginning with mind/body dualism, then moving to current issues within the field, such as the implications of recent brain research and claims that computers actually think. We will also consider the ways in which accepted models of the mind help to shape our sense of our own actions and experiences. (2 credits) Breese

LARTS 371 — Philosophy of Art

We will analyse various thinkers' responses to the primary questions in the philosophy of art, such as: What distinguishes art from non-art, or music from repetitive sounds? Who determines what is or is not art? Do the arts have an ethical function? How do abstract works convey meaning? We will also attempt to apply their theories to particular pieces, which should help you think more carefully about your work as musicians. (2 credits) Breese

LARTS 375 — Philosophy of Gender

A study of the recent history and development of feminist theories, as well as their impact on “mainstream” western philosophy. Course will give particular attention to theories about gender and the body, as well as the ways in which bodies are viewed. You will also be asked to interpret your own experience as performers in light of these theories. (2 credits) Breese

LARTS 376 — Buddhist Philosophy

Begins with an overview of Buddhist history that includes the Buddha’s life and teachings as well as the development of the three primary “vehicles” since his death. We will spend the rest of the semester on close readings of the three significant Mahayana Texts dealing with the idea of emptiness. During the semester students will also look at recent neurological research on meditation and the brain, as well as at traditional teachings on developing mental quiescence. (2 credits) Breese

LARTS 469 — Human Nature

Examines traditional concepts of human nature as expressed in religions, philosophy, literature, and science and contrasts those with the impact of the genome and the claims of sociobiology on modern views. (2 credits) McPherson

*Fine Arts***LARTS 291 — Visual Arts Studio**

Studio art and appreciation. Introduces fundamental visual language through drawing, color media, and studio projects. Discussion of a broad range of works by traditional and nontraditional artists which provide background and inspiration for creating original works in class. (2 credits) Desjardins

LARTS 292 — Art History: The Story of Modern Art

Major movements and historical foundations of modern art from the Impressionists to the present. Emphasis on developing an understanding of, and appreciation for modern art. Studio art projects (paint and collage); museum and gallery visits. (2 credits) Desjardins

LARTS 293 — Sculpture Studio

This course will provide the opportunity to study, experiment with and create three dimensional forms both large and small. We will also examine modern and contemporary sculpture and installations, as well as some basic architectural elements. Writing assignments and gallery visits also required. (2 credits) Breese

LARTS 295 — Interarts: Multimedia Collaborations

The first part of the course focuses on the importance of exchange between artists of differing media in the Modernist avant-garde movements. In particular, we will examine how the blurring of boundaries between painting, sculpture, and architecture — together with new materials offered by science and technology — have given rise to a multitude of hybrid forms. The second part of the course takes us out into Boston to experience several works of multimedia art and to learn about these works and see them in progress by meeting with artists, heads of organizations, and members of community collaboratives who are involved with these projects. (2 credits) Desjardins

*Film Studies***LARTS 363 — Film Studies I**

Explores ways of seeing and forms of representation in film; examines the viewer's engagement in the visual image and narrative; establishes critical perspectives for viewing films. (2 credits)

LARTS 364 — Film Studies II

Focuses on European art films from the '20s to the present. Examines surrealist and expressionist films, the work of Eisenstein, the French "New Wave," German "New Cinema," and selected Italian films. Prerequisite: LARTS 363. (2 credits)

MUSIC HISTORY

G. Smith, Chair; S. Drury, Greenwald, Hallmark, Handel, Heiss, Labaree, Marković-Stokes, Pinkham, Row, Sandvik, Schepkin

Mission Statement: The Department of Music History and Musicology is committed to teaching students to think, write, and speak about music. Towards this end, our curriculum addresses music from historical, analytical, social, and practical points of view. Our principal goal is to develop "learning-enabled" students, to help them read and interpret sources and texts and understand that a musical score tells an historical and theoretical story. We seek to provide a context where performers can translate what they may already understand intuitively into practical reality.

Graduate courses are listed under **Musicology**.

*Classroom Instruction***MHST 111 — Introduction to Musical Styles**

Introduces students to a wide variety of musical styles, chronologically and geographically, through intense work on a few pieces in a seminar format. Performance- and repertory-based projects; oral and written components; library project. (2 credits) Senior and adjunct faculty

MHST 117 — Meeting Jazz

Traces the evolution of the musical language that came to be called "jazz," with attention to major styles and artists. Emphasis will be placed on aural analysis of jazz recordings and what to listen for in a jazz performance, including a study of rhythm section instruments and their roles in the various styles and the way jazz solos are constructed. Requirements include a research paper, midterm and final exams, and periodic short papers on discussion questions based on reading and listening assignments. Prerequisite: MHST 111. (2 credits) Sandvik

MHST 321 — Dramatic Vocal Music from Monteverdi to Handel

Surveys the evolution of dramatic vocal music in the 17th and early 18th centuries, starting with the Florentine Camerata, early accompanied monody, and Italian opera. Special emphasis and major papers on Monteverdi's *Coronation of Poppea*, Purcell's *Dido and Aeneas*, and Handel's *Julius Caesar*. Prerequisite: MHST 111. (2 credits) Pinkham

MHST 325 — Keyboard Music of Bach, Handel, and Couperin

Studies representative harpsichord and organ works, their function in concert and liturgy, and the instruments for this repertoire. Prerequisite: MHST 111. (2 credits) Pinkham (Not offered 2004–05)

MHST 326 — Baroque Instrumental Music

Surveys the major new forms that evolved or were invented in the late 17th century. In depth analysis of Bach's *Goldberg Variations* with students reporting on assigned variations. Examples of the fugue from Bach's *Well-Tempered Clavier – Book I* will also be studied, with students writing a fugal exposition. Other topics include Bach's *Brandenburg Concertos*, Biber's *Mystery Sonatas*, notational problems in French baroque works, the nature of Baroque orchestral instruments and modern substitutions. Course requirements include a major paper on a work, procedure, or form, with an oral presentation in class. Prerequisite: MHST 111. (2 credits) Pinkham

MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd

Studies music of composers from different historical periods: Guillaume de Machaut (14th century), Josquin des Prez (15th and 16th centuries), and William Byrd (16th century). Prerequisite: MHST 111. (2 credits) Hallmark (Not offered 2004–05)

MHST 341 — The Road to the Open: Musical Developments in the First Half of the 20th Century

Considers the different paths that composers took in overcoming the musical language of Romanticism. We will explore the gradual abandoning of tonality and thematicism in the expressionist works of Schoenberg, Strauss, Berg, and Webern; the development of 12-tone techniques; the discovery of new expressive means in the music of Debussy, Scriabin, and Messiaen; as well as the turn toward simplicity and the various guises of neoclassicism in the works of Satie, *Les Six*, Stravinsky, Bartók, and Hindemith. There will be listening quizzes, short essays and a final project (consisting of a term paper and a presentation) on the topic of the student's choosing. Prerequisite: MHST 111. (2 credits) Marković-Stokes

MHST 352 — Women and Music

Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. Prerequisite: MHST 111. (2 credits) Hallmark

MHST 355 — Performer and Composer at the Keyboard, 1700–1925

Examines the shifting relationship between composer and performer in western music, as reflected in keyboard repertoire. Rather than customary emphasis on repertoire controlled by composers through notated scores, focus in this class will be on less well-known tradition of performer-controlled composition such as dance music, preludes, fantasias, variations, cadenzas, transcriptions, paraphrases, etc. Class materials include historic recordings, contemporary performance manuals and accounts, and recent scholarly literature. Students with relevant repertoire will perform pieces in class, along with occasional guests. Independent research projects will allow students to develop interests in particular forms, artists or techniques. Prerequisite: MHST 111. (2 credits) Labaree

MHST 361 — Music in Vienna, 1760–1815

Surveys developments in vocal and instrumental music by composers active in Vienna during a half century that witnessed fundamental changes in the nature of music and the role of composers in European culture. Through masterworks of Gluck, Haydn, Mozart, Beethoven, and music of their contemporaries, the changes in style and taste that lead to the notion of music as an autonomous expressive art will be examined. Course requirements include an independent research project, midterm, and final exam. Prerequisite: MHST 111. (2 credits) Smith

MHST 366 — The Symphonies of Beethoven

A study of Beethoven's nine symphonies focusing on various issues, including: sources and editions, analysis and interpretation, social-historical context, and performance practice. Prerequisite: MHST 111. (2 credits) Smith (Not offered 2004–05)

MHST 367 — The Operas of Mozart

Explores the libretto, musical characterization, vocal discourse, tonal relations, instrumental form and function, current and past staging, interpretation, and comparison of Mozart operas. Provides a basis for criticism of Mozart's operas as they relate to each other as well as their influence on later works. Prerequisite: MHST 111. (2 credits) Greenwald (Not offered 2004–05)

MHST 368 — The Music Dramas of Richard Wagner

Studies Wagner's concept of *Gesamtkunstwerk* (total art work) as reflected in his music dramas and theoretical writings; their influence on the arts of the late 19th and early 20th centuries. Prerequisite: MHST 111. (2 credits) Greenwald (Not offered 2004–05)

MHST 369 — The Symphony after Beethoven

Examines the genre of the symphony as it evolved in response to Beethoven's symphonic output. Attention given first to the Beethovenian symphonic ideal and its cultural context then to symphonies by Schubert, Berlioz, Mendelssohn, Schumann, Liszt, Brahms, Franck, Bruckner, Mahler, and others. Grade will be based on listening quizzes, short response papers on specific works and a final project on a topic to be chosen by the student. Prerequisite: MHST 111. (2 credits) Marković-Stokes

MHST 371 — The Golden Age of Italian Opera: Rossini to Puccini

Surveys the conventions of 19th-century Italian opera covering works of Rossini, Bellini, Donizetti, Verdi, and Puccini. Changes in the libretto, musical structure, and role of singers are studied through developments in individual composer's styles. Works chosen for this semester are Rossini's *Barber of Seville*, Verdi's *Rigoletto*, and Puccini's *Madama Butterfly*. There will be listening quizzes, short essays on the chosen operas, and an individual term project. Prerequisite: MHST 111. (2 credits) Greenwald

MHST 375 — *La Jeune France*: Music in France from 1870–1950

Traces developments in French music from the *renaissance* of the 1870s to the *serial revolution* of the 1950s. Representative composers include Saint-Saëns, Fauré, Debussy, Satie, Poulenc, Messiaen, and Boulez. The foundation of the Société Nationale de Musique, the Paris Universal Exhibition of 1889, WW I and WW II are

studied as catalysts for aesthetic developments in French culture. Emphasis is placed on related arts such as impressionism, symbolist poetry, modern dance, existentialism and surrealism. Course requirements include weekly reading and listening assignments, one research project, midterm, and final exams. Trips to concerts, museums, dance performances and film screenings will be arranged throughout the semester.

Prerequisite: MHST 111. (2 credits) Handel

MHST 408 — Black American Folk Music

Studies the growth of the unique musical language created by black folk in the United States. Covers the period from arrival of first African slaves in Colonial America (1619) to the “race” recordings of the 1920s. Readings from primary sources describe and contextualize music up to 1900. Study of selected 20th-century field and commercial recordings includes genres of spirituals, minstrelsy, ragtime, blues, and early gospel. Prerequisite: MHST 111. (2 credits) Sandvik (Not offered 2004–05)

MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View

Examines the music and parallel careers of Schoenberg and Stravinsky. Prerequisite: MHST 111. (2 credits) Heiss

MHST 416 — Contemporary Developments: Music from 1945 to the Present

Studies the major musical trends since 1945: extended serialism, electronic and aleatory music, return to free atonality, performance virtuosity, and improvisation.

Prerequisite: MHST 111. (2 credits) Heiss

MHST 418 — Ives and Bartók: Composers as Creative Ethnomusicologists

Examines the music of Ives and Bartók, with emphasis on its social and ethnic context. Prerequisite: MHST 111. (2 credits) Heiss (Not offered 2004–05)

MHST 431 — 19th-Century Program Music

Examines the relationship between textual ideas and music in 19th-century instrumental works. Pre-existing literary texts and original philosophical tracts are studied. Emphasis on aesthetic origins and analysis of those aesthetics. Survey of the 19th-century catalog of these works, and selection for intensive examination. Prerequisite: MHST 111. (2 credits) Greenwald (Not offered 2004–05)

MHST 432 — Folk Music and the Exotic in the 19th Century

Traces the roots of European interest in the exotic beginning in the 17th century, extending into the 20th century when the tendency becomes most fully realized. Course repertoire will draw on a full range of genres, including opera, song and instrumental music, as well as a variety of ethnographic recordings representing a selection of world cultures. The course will require working with examples of art forms other than music and with living folk and non-western repertoires, most of them unnotated. For independent research projects, students may choose among a variety of media and final products, including studies of 19th-century painting, transcription of recorded source material, original composition, and cultural studies.

Prerequisite: MHST 111. (2 credits) Labaree

MHST 433 — 19th-Century Piano Cycles

Familiarizes students with repertoire, chronology, terminology, forms, compositional history and processes, as well as interpretative issues pertinent to the most renowned 19th-century piano cycles. The important clues that this music contains are examined in order better to comprehend the respective composers' creative methods and to shed light on the sensibilities of the Romantic generation. Students listen to, play through, and read a significant amount of material on their own, including original documents; individual classes are devoted to analyses of specific piano works and the issues associated with them. Group discussion is an integral part of the course. In addition to listening and reading assignments, there will be an independent written term project; no final exam. Repertoire includes cycles by Beethoven (*Bagatelles* Op. 126), Schubert (*Impromptus* and *Moments Musicaux*), Schumann (*Papillons*, *Carnaval*, *Kreisleriana*, and *Gesänge der Frühe*), Chopin (*The Twenty-Four Preludes* and *Twenty-Four Etudes*), Liszt (*Années de Pèlerinage*), Mussorgsky (*Pictures at an Exhibition*), Franck (*Prélude*, *Choral et Fugue*), Brahms (*Piano Pieces* Op. 116–119), Debussy (*Suite Bergamasque*), and Scriabin (*The Twenty-Four Preludes*). Prerequisite: MHST 111. (2 credits) Schepkin

MHST 434 — The Piano Sonatas of Beethoven

A study of Beethoven's 32 piano sonatas, including analysis of their musical style and form and of the social-historical context in which they were composed and performed. Currently available scores of the sonatas will be evaluated and problems in performance examined. Grade will be based on listening quizzes, oral reports on individual sonatas, and a final project and paper on a topic to be chosen by the student. Prerequisite: MHST 111. (2 credits) Smith (Not offered 2004–05)

MHST 438 — Ellington, Monk, and Russell

Studies three jazz composers — Duke Ellington, Thelonious Monk, and George Russell — through in-depth musical analysis of recorded works. Readings place them in the context of jazz history. Attention is devoted to influences on each of these men as their unique styles were emerging. Prerequisite: MHST 111. (2 credits) Sandvik

MHST 441 — Introduction to World Music

Studies the history, repertoire, performance practice, and cultural context of selected musical traditions. Music covered in the past has been drawn from traditions in sub-Saharan Africa, the Balkans, the Middle East, India, Indonesia, China, Korea, Native America, and Japan. Evaluation of student work is based on class participation, midterm exam, and final exam or term project and paper. Prerequisite: MHST 111. (2 credits) Row

MHST 442 — Music of India

The classical traditions of North and South India are explored extensively in their cultural contexts, focusing on instrumental and vocal styles, repertoires and improvisations with special reference to the concepts of *raga* (melodic mode) and *tala* (rhythm systems). Prerequisite: MHST 111. (2 credits) Row (Not offered 2004–05)

MHST 443 — Music of Turkey

An introduction to the music of Turkey, with an emphasis on the classical and religious tradition. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multi-ethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. A prominent feature of the course will be the development of an understanding of *makam* and *usul*, the systems of melodic and rhythmic composition. Prerequisite: MHST 111. (2 credits) Labaree

MHST 461 — *Dido and Aeneas*

An intensive look at Purcell's *Dido and Aeneas* within the context of later 17th-century opera. This half-semester class will focus on issues of performance practice, history of the work, and editorial problems. It will also consider recent, often provocative studies by Heller, Peraino, Harris, and Price. Live performance of excerpts will be part of the class. Written and oral project on a subject of the student's choice; listening exam. Prerequisite: MHST 111. (1 credit) Hallmark

MHST 463 — Beethoven's *Fidelio*

A study of Beethoven's only opera *Leonora/Fidelio* and of the social-cultural context in which it was composed and performed. The influence that the French Revolution and revolutionary music such as Cherubini's exercised on Beethoven will be considered in this half-semester course, as will the relationship between *Fidelio* and Viennese operatic traditions of *Singspiel* and *opéra-comique*. Grade based on in-class oral report, written essay on an assigned topic, listening quizzes. Prerequisite: MHST 111. (1 credit) Smith



MHST 464 — Beethoven's 9th Symphony

A close study of Beethoven's Symphony No. 9 ("Choral"). Through analysis of the score and reading from the wealth of recent literature on the work, this half-semester course examines the sources of the Symphony's enduring power of expression and studies the possible meanings embedded in its sounds. Grade based on in-class oral report, written essay on an assigned topic, listening quizzes. Prerequisite: MHST 111. (1 credit) Smith

MHST 471 — *Frauenliebe und -leben*

Schumann's beloved and controversial song cycle will be the focus of this half-semester class. It will be studied within the context of other cycles of the early to mid-19th century, especially other settings of Chamisso's poetry. The course will consider domestic life in Germany at that time; Schumann's compositional process through his sketches and autographs; and the recent, often feminist work done on the cycle by Muxfeldt, Solie, and Hallmark. Written and oral project of the student's choice; listening exam. Prerequisite: MHST 111. (1 credit) Hallmark

MHST 497 — Senior Portfolio

See description under *Music History* program of study. (0 credit) Faculty

MUSICOLOGY

G. Smith, Chair; S. Drury, Greenwald, Hallmark, Handel, Heiss, Labaree, Marković-Stokes, Pinkham, Row, Sandvik, Schepkin

Undergraduate courses are listed under **Music History**.

MHST 502 — Baroque Instrumental Music

Examines representative works with emphasis on forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertoire. In-class performances. (2 credits) Pinkham (Not offered 2004–05)

MHST 507 — Masterworks of Music in Historical Context I

This course provides an in-depth study of individual works by Hildegard, Josquin and Bach while placing them in the larger historical context of the medieval, renaissance, and baroque periods. Hildegard's *Ordo Virtutum* is studied in the context of medieval monasticism. Contextual works include Gregorian chant, 13th- and 14th-century motets, troubadour songs, and fixed form repertoire. Josquin's *Missa L'homme arme super voces musicales* is studied in the context of Renaissance humanism. Contextual works include masses, motets, and secular songs by Dufay, Ockeghem, Palestrina, Lassus, and Byrd, and madrigals by Arcadelt, de Rore, and Gesualdo. Bach's Cantata #140 is studied in the context of the multinational influence on German baroque music. Contextual repertoire includes vocal works by Caccini, Monteverdi, Lully, and Handel and instrumental works by Frescobaldi, Froberger, Corelli, Vivaldi, and Bach. Course requirements include weekly reading and listening assignments, oral presentations, exams, and one research paper. Not available to D.M.A. students or Musicology majors. (2 credits) Handel

MHST 508 — Masterworks of Music in Historical Context II

An in-depth study of individual works by Mozart, Berlioz, and Messiaen which places the music in the larger historical context of the Classical and Romantic periods and early 20th century. Mozart's *Don Giovanni* is studied alongside string quartets, operas,

and symphonies by Pergolesi, Sammartini, Gluck, Haydn, Mozart, and Beethoven. Berlioz's *Symphonie Fantastique* is studied alongside *lied*, operas, symphonic, and piano works by Schubert, Schumann, Wolf, Brahms, Strauss, Rossini, Verdi, Weber, Wagner, Chopin, and Liszt. Messiaen's *Quatuor pour la fin du temps* is studied alongside works by Debussy, Bartók, Stravinsky, Schoenberg, Webern, and Berg. Not available to D.M.A. students or Musicology majors. (2 credits) Handel

MHST 517 — Selected Topics in Jazz

Investigates a range of topics relating to the history, politics, sociology, personalities, and performance practices of jazz. Previous topics have included "The Life and Music of Duke Ellington," "Thelonius Monk: High Priest of Jazz," "Charlie Parker and the Bebop Tradition," "John Coltrane, Jazz Messiah," and "Jazz in the Movies, the Movies in Jazz." Topic for the term will be posted in the schedule of courses during registration. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. (2 credits) Faculty

MHST 520 — Topics in Music of the Classical Era:

Music and the Enlightenment

A study of selected works from the 18th and early 19th centuries, with emphasis on the music of Rameau, Rousseau, Gluck, and the Viennese classics: Haydn, Mozart, and Beethoven. Readings from writers, critics, composers, and theorists of the time expose students to the ideas of the Enlightenment. Through classroom discussions and individual research projects, the relevance of those ideas to present-day interpretation and performance of the music is explored. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. (2 credits) Smith

MHST 521 — Renaissance Sacred Music

A survey of the Mass from Machault to Byrd. Topics and projects include mastery of modes and hexachords; memorization of the complete texts of the Ordinary of the Mass; brief discussion of Franconian rhythmic notation; changes in attitude about choral writing; text setting; and the changing role of the *cantus firmus*. Projects include transcription into modern notation of Kyrie I from Ockeghem's *Missa Cuiusvis Toni* and other problematic works. Final project is an edition of a movement from the Ordinary of a 15th- or 16th-century mass transcribed into modern notation with note reduction, text underlay, *musica ficta* etc., and accompanied with explanatory notes, bibliography, and other documentation. Transcriptions are performed in class with singers. (2 credits) Pinkham

MHST 522 — Baroque Sacred Music

A study of the Florentine Camera and its implications. In depth analysis of: Carissimi's works including *Jephte*, *Jonah*, *The Last Judgment*, *The Judgment of Solomon and Hezekiah*, with student reports on other Carissimi works; Charpentier's *Judgment of Solomon*, *Dialog between Mary of Magdala and Jesus*; Schütz's *Kleine geistliche Konzerte* and *Seven Words*, with student reports on *The Resurrection Story*, *The Christmas Story*, and the three final Passion settings; Augustine Pfleger's *Passion Music*; Handel's *Israel in Egypt* and *Messiah*; and J.S. Bach's *St. Matthew Passion*. Weekly oral reports on short assigned topics and a major paper on a large dramatic oratorio of the 18th century. (2 credits) Pinkham

MHST 527 — Performance Practice, 1650–1750

A study of French and Italian ornamentation and rhythmic alteration, North German keyboard tablature, and varieties of figured bass realization. Exercises and projects involving the above topics will be assigned, including transcription into modern notation and in-class performances. A major final project is the realization for two harpsichords of a sonata by Pasquini from partially figured bass. There will be frequent private meetings with students on their research projects. (2 credits) Pinkham

MHST 530 — Topics in 19th-Century Music: The Operas of Verdi

This course will focus on *La Traviata* and *Falstaff*, while surveying Verdi's other operas. Study includes original literary sources and the librettos that are based on them; source materials, including sketches, and critical editions; the composer's musical development from early to late stages; differing national philosophies as reflected in operatic development; and performance practice. Assignments include significant amounts of music analysis, essay writing, and listening quizzes. (2 credits) Greenwald

MHST 533 — Notation of Medieval Music

Intensive performance and transcription from notation of the 11th through 14th centuries; Gregorian chant, 12th-century polyphony, Ars Nova and Trecento works. (2 credits) Hallmark

MHST 534 — Notation of Renaissance Music

Intensive performance and transcription from notation of the 15th and 16th centuries. (2 credits) Hallmark

MHST 535 — Writing about Music: Research Methods for the Practical Musician and Scholar

Focuses on methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. Written assignments include a book review, a program note, short analyses of articles from scholarly journals, and a bibliography for a proposed paper. (2 credits) Greenwald

MHST 536 — Writing about Music

Continuation of MHST 535. Students write a full-length research paper, guided through the process step-by-step. There are frequent individual conferences with the instructor. (2 credits) Greenwald

MHST 537 — Teaching Music History

Introduces materials and methods of teaching music appreciation and music history. Readings and discussion of recent issues in education and musicology, with work by Gardner, Gilligan, Kerman, Treitler, Cone, and McClary. (2 credits) Hallmark (Not offered 2004–05)

MHST 540 — Topics in American Music

Explores a range of topics related to American music. Past topics have included "The Blues as Social Commentary," "The Black Composer and the European Tradition," and "Women in Jazz." Topic for the term will be posted in the schedule of courses during registration. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. (2 credits) Faculty (Not offered 2004–05)

MHST 542 — The Avant-Garde from Eric Satie to John Zorn

Surveys composers who redefined music from the 1890s through the 1990s. Historical and philosophical study of the avant-garde tradition, the evolution of notation and compositional systems, and concurrent developments in other arts (Robert Rauschenberg, William Burroughs, Andy Warhol). Works of Ives, Cage, Russolo, Stockhausen, Nancarrow, Partch, La Monte Young, Talking Heads, Sonic Youth, and Naked City. (2 credits) S. Drury

MHST 543 — Introduction to Ethnomusicology

Introduces students to the discipline of ethnomusicology through selected readings and discussion of important issues. In conjunction with readings, the course will also examine selected repertoires, including the music of Edo period Japan, the music of the Navahos, the classical music of North India, the classical music of South India, the music of Bali. Assignments vary from year to year, but include analytical papers, research papers, performance projects, and transcriptions. (2 credits) Labaree, Row

MHST 545 — Traditions of Music Drama in Asia

Studies four major genres of music drama in Asia: Kathakali (India), Wayang Kulit (Bali), Beijing Opera (China), and Kabuki (Japan). Each genre is studied within the context of the culture from multiple perspectives: musical traditions and performance practice, drama traditions, literary and dance traditions. (2 credits) Row (Not offered 2004–05)

MHST 546 — Music of India

The classical traditions of North and South India are explored extensively in their cultural contexts, focusing on instrumental and vocal styles, repertoires and improvisation with special reference to the concepts of *raga* (melodic mode) and *tala* (rhythm systems). (2 credits) Row

MHST 547 — Music of Turkey

An introduction to the music of Turkey, both the classical and folk traditions. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multi-ethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. (2 credits) Labaree (Not offered 2004–05)

MHST 550 — Topics in Medieval Music

Musical style of the 11th through 14th centuries is the primary focus of this seminar, with a specific topic chosen each time. Previous topics have included the 12th-century Notre Dame repertory; the medieval motet; the composers Machaut, Landini, and Ciconia. Seminar topics include issue of performance practice, theoretical studies, notation, historical context. Individual term projects and presentation. (2 credits) Hallmark, Labaree (Not offered 2004–05)

MHST 551 — Ives, Schoenberg, Stravinsky

Studies the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; developments that led to those works and their influence. (2 credits) Heiss

MHST 552 — Ives, Schoenberg, Stravinsky

Continuation of MHST 551. (2 credits) Heiss

MHST 553 — Russian and Eastern European Musical Modernism

An overview of the musical and artistic developments in the eastern European and Russian cultural climate of the 20th century. Issues of nationalism, exoticism, the relationship of music and ideology, music and religion, music and society, music and other artistic movements (symbolism, futurism, the avant-garde, social realism) and music and other arts will be discussed. Musical developments in the works of Janáček, Stravinsky, Bartók, Prokofiev, Shostakovich, Lutoslawski, Ligeti, Penderecki, Gubaidulina, Schnittke, Gorecki, Pärt and others will be studied. The grade will be based on student presentations, short response papers and a final research project. (2 credits) Marković-Stokes

MHST 560 — Area Study in Ethnomusicology

Study of the history, culture and musical repertoire of a selected region of the world, together with relevant ethnomusicological studies. Performance projects, transcriptions, analytical papers, and research projects. Topics rotate. (2 credits) Labaree, Row (Not offered 2004–05)

MHST 561 — Topics in Improvisation

Investigates various topics concerning the nature and practice of improvisation in Western musical traditions — classical, jazz, folk, and popular. Topics rotate to include courses such as: “The Music of Jazz Pianist Bill Evans” and “Musical Work vs. Musical Performance.” Topic for the term will be posted in the schedule of courses during registration. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. (2 credits) Smith, Labaree (Not offered 2004–05)

MHST 562 — Intersections: The Mendelssohns, the Schumanns, and Brahms

Explores a number of topics of recent musicological interest involving the music, lives, and cultural context of Fanny Mendelssohn, Felix Mendelssohn, Robert Schumann, Clara Schumann, and Johannes Brahms. Particular attention will be paid to the intersection of their music and lives, and to issues faced by Fanny and Clara in their music making. Issues of compositional process, criticism and analysis, biography, gender and sexuality, historical reception, and 19th-century musical culture will be considered. An extended individual research project will give each student an opportunity to explore a question or issue of personal professional interest. (2 credits) Hallmark

MHST 563 — Issues of Women and Music

An exploration of women's place in music history. Surveys current research, and examines specific topics and issues, including the role of religion, gender, and intertextuality in the medieval motet, the place of the courtesan as musician in Western and other cultures, the representation of women in opera, women performers' relationship to jazz and rock, and such women composers and performers as Fanny Mendelssohn, Clara Schumann, Ruth Crawford Seeger, Thea Musgrave, and Evelyn Glennie. (2 credits) Hallmark (Not offered 2004–05)

MHST 564 — Sacred Choral Music, 1750 to the Present

Scores studied include Mozart's *Ave verum corpus*; Haydn's *St. Nicholas Mass*; Beethoven's *Mass in C*; Brahms's *Lass dich* and *German Requiem*; Fauré's *Requiem*; Stravinsky's *Symphony of Psalms*; Britten's *Rejoice in the Lamb*, *Cantata*, and *Misericordium* — as well as works by Bernstein, Copland, and Ginastera. Assignments include an editing project, involving preparation of a choral score for publication;

weekly reading and listening; and a research project, with final paper and oral report, on a work composed in the last 25 years which exhibits new choral techniques and procedures. (2 credits) **Pinkham**

MHST 565 — History of Opera

This course surveys the history of opera from the 17th century to the present. Its objective is to familiarize students with chronology, terminology, forms, and repertoire pertinent to the development of opera as a musical and dramatic genre. Since the emphasis of the course is one of breadth rather than detail, students will be expected to listen to and read a significant amount of material on their own, including original documents, while individual classes will be devoted to representative examples of each stage of operatic evolution. In addition to reading and listening, there will be an independent term project that examines original literary sources, musical structure, current editions, and bibliography. (2 credits) **Greenwald** (Not offered 2004–05)

MHST 569 — Music and Culture in Fin-de-Siècle Vienna

An exploration of the shift from late romanticism to modernism in the musical and cultural climate of Vienna 1870–1914. Works by Brahms, Mahler, Wolf, Schoenberg, Berg, and Webern as well as popular music by the Strauss family, Lehar and others will be examined in the context of contemporaneous artistic trends (Art Nouveau and Secession, Expressionism, Modernism). There will be reading and listening assignments, short essays and a final research project (consisting of a presentation and a paper). (2 credits) **Marković-Stokes**

MHST 570 — Topics in Renaissance Music

Musical style of the 15th and 16th centuries is the primary focus of this seminar, with a specific topic chosen each time. Previous topics have included the music of Josquin des Pres; the Renaissance chanson; the 16th-century madrigal. Seminar topics include issues of performance practice, theoretical studies, notation, historical context. Individual term projects and presentations. (2 credits) **Hallmark** (Not offered 2004–05)

MHST 580 — Teaching Internship

Two-year teaching assignment as an assistant in an undergraduate music history course. (0 credit) **Smith**

MHST 681/682 — Honors Thesis

Thesis preparation is supervised by department faculty; credits must be distributed over two semesters (see *Musicology* program of study). Requires department chair's permission. (4 credits) **Senior Faculty**

MHST 693 — Musicology Exams

See *Musicology* program of study. (0 credit)

MHST 697 — Portfolio

See *Musicology* program of study. (0 credit)

MHST 901 — Doctoral Seminar in Musicology

Introduces methods and materials of musicological research through individual projects focused on the life and works of a given composer. Issues include source studies, historiography, performance practice, and criticism. (3 credits) **Senior Faculty**

MHST 902 — Doctoral Seminar in Musicology

Advanced musicology seminar. Focuses on historical, philosophical, analytical, and aesthetic issues raised by music and music making via rotating topics. Prerequisite: MHST 901. (3 credits) **Senior Faculty**

MUSIC IN EDUCATION

Scripp, Chair; Burdick, Cain, Davidson, Gardiner, Miljkovic, Senders

The Music-in-Education program supports New England Conservatory's core mission to prepare students as complete "artist-teacher-scholars" by enlisting studio, theory, history, technology, and music education faculty to prepare NEC students not only as better musicians, but as more effective teachers and missionaries for music in a wide range of educational contexts — skills that are now a part of virtually every musician's career in music.

Music-in-Education Core Courses

Undergraduate-level courses are available to graduate students for zero credit only. Graduate-level courses are available to undergraduate students by permission of the instructor. These courses serve as preparation for guided internships in various educational settings.

MIE 221 — Introduction to Music-in-Education

Provides an overview of the diverse roles of music-in-education. Introduces the Artist/Teacher/Scholar framework as a way to explore the interaction of three perspectives in preparation for a role as a music educator; researches the role of music as a catalyst for learning. (0 or 2 credits) Scripp

MIE 222 — Models of Teaching and Learning

Provides students with an overview of important psychologies of learning, as well as opportunities for observations in various educational settings. (0 or 2 credits) Davidson

MIE 511 — Graduate Seminar in Music-in-Education

Master's degree students explore readings and presentations focused on various ways music functions as a catalyst for learning in other subject areas. (2 credits) Scripp
(Not offered 2004–05)



JEFF THIEBAUTH

MIE 521 — Developmental Psychology of Teaching and Learning for Music-in-Education

Provides a view of musical development and cognition from three angles: how music is processed in the brain; how musical capacity develops in students; the role of culture in musical thought and practice. (2 credits) Davidson (Not offered 2004–05)

MIE 522 — Concepts in Educational Philosophy

Provides an overview of important philosophies of teaching and learning as well as opportunities for structured thinking about education. (2 credits) Davidson (Not offered 2004–05)

Music-in-Education Electives

Undergraduate-level courses are available to graduate students for zero credit only. These courses can count as guided internships if the student and instructor specify and register a guided internship with the MIE Program Coordinator, in consultation with the Registrar. Opportunities for guided internships in subject areas relevant to the course topic may be arranged through the preparatory school, community schools, or Learning Through Music partnership school programs.

MIE 231 — Pedagogy of the Private Lesson

Offers practical pedagogical training for students of all instruments and voice, introduces psychology of learning, development, educational concepts, materials, assessment and strategies relevant to studio teaching. (0 or 2 credits) Faculty (Not offered 2004–05)

MIE 241 — Pre-School Music Education

Explores philosophies that underlie current strategies for teaching music and movement to children between birth and age 5. Focuses on self-contained music classes with parent partners, and music class or day care settings for children without their parents. (0 or 2 credits) Faculty (Not offered 2004–05)

MIE 243 — Vocal and General Music K–8

Teaches pedagogies and materials of K–8 vocal classroom music with survey of Orff, Kodaly, Dalcroze, and Gordon approaches. (Partially fulfills pre-practicum requirement for teacher licensure.) (0 or 2 credits) Faculty (Not offered 2004–05)

MIE 245 — Improvisation in General Music

Explores venues for employing improvisation techniques and methods in the music classroom (K–8). (0 or 2 credits) Senders

MIE 247 — General Music Classroom

Focuses on classroom instruction, grades 6–12. Provides students with theoretical background, including developmental psychology, methodologies, curricular issues, overview of literature, and assessment. (0 or 2 credits) Faculty (Not offered 2004–05)

MIE 251 — Music in the Interdisciplinary Classroom

Explores ways of integrating music into other academic disciplines. Through readings, papers, and discussions, students gain insight into the foundations of learning, specifically the theory of multiple intelligences, and how music can play a vital role in development and learning. (0 or 2 credits) (Not offered 2004–05)

MIE 257 — Music and Special Needs Students

Prepares and supports students bringing music into the curriculum of special needs settings. Discussion of readings, observations, projects, and guided inquiry into the potential of music as a catalyst for learning in special education settings. (0 or 2 credits) Faculty (Not offered 2004–05)

MIE 265 — Leading Improvisation Performance Ensembles

Introduces techniques for teaching improvisation, with an emphasis on playing by ear and learning through call-and-response exercises. Explores the cultural, historical, and educational methods of teaching improvisation through reading, research, and discussion. (0 or 2 credits) Faculty (Not offered 2004–05)

MIE 271 — Arranging and Composing for School Ensembles

Focuses on arrangements for ensembles and other groups typical of public school music programs. Topics include age and skill considerations, orchestration, the use of improvisation structures for general music students, and the use of composition as a pedagogical tool. (0 or 2 credits) Faculty (Not offered 2004–05)

MIE 281 — Performing Artists in Schools

Students prepare and present musical performances in varied educational contexts. Students learn the art of presenting high-quality programs that meet specific educational goals and objectives of the Learning Through Music Partnership School programs. (0 or 2 credits) Burdick

MIE 285 — Performing Artists in Community Outreach

This course offers students the opportunity to understand the relationship between artists and community. The class will revolve around class projects that are designed, organized, and performed by student work groups, guided by the teacher and in collaboration with community leaders. Students will learn how to initiate contact with communities, do community needs and resource assessments, design and execute performance-centered programs, and assess the impact of their work on the communities in which they serve, as well as themselves as performing artists and cultural leaders.

By providing real world experiences that put them into contact with a wide and diverse range of community agencies — community centers, homeless shelters, senior citizen facilities, hospitals, prisons, and schools — students will learn how to search out, articulate, and bring to bear the “common ground” that lies between their personal artistic accomplishment and the practical needs of communities. In support of these ventures, the course will draw on a range of guest speakers from the NEC faculty and the broader Boston Arts community. (2 credits) Burdick

MIE 290 — Music-in-Education Guided Internship Seminar

Students can use this course to extend previous internships in schools or participate in new internships with guidance from the instructor and the MIE Program Coordinator. Students registered for internship courses analyze and discuss documentation from a range of internship activities. Scripp (0 or 2 credits)

MIE 331 — Pedagogy of Basic Skills

Prepares students for teaching basic music skills. Focus is on the nature of learning in music, supported by background readings, observations, supervised teaching projects, and assessment. Students may choose to teach rudiments, solfège, ear training, keyboard harmony, harmony, counterpoint for NEC's Undergraduate Theory Department, or prepare to teach in community music school, public school, or continuing education programs. (0 or 2 credits) Miljkovic (Not offered 2004–05)

MIE 351 — Cross-Cultural Alternatives for Music-in-Education

Explores approaches to music making and music learning that derive from ancient resonances of oral traditions and contemporary research in music and cognition. (0 or 2 credits) Senders

MIE 431 — Digital Playground

This course provides an overview and hands-on experience with a variety of current music recording and production technologies used to engage school communities in the creation and production of original, student-generated music. Students in the course will explore the possibilities, functionality, and integration of wide range music technology by exploring methodologies of outreach for “at risk” and other typically disenfranchised youth. Students will be asked to reflect on music technology in their own understanding and development as musicians, as well as music’s role in society. (2 credits) Cain

MIE 441 — Creating Opera in Schools

Adapted from the Metropolitan Opera Guild’s Creating Original Opera Program for public schools, this course provides students who are preparing for a career in opera, as well as student composers, improvisation majors or students who have taken courses in composition for non-majors, with an opportunity to enrich their career preparation by gaining experience and familiarity with a variety of educational outreach activities designed to engage elementary and secondary school communities in the creation and production of original opera. The course will feature guest speakers and discussion panels comprised of NEC faculty and other appropriate professionals in the field of opera performance or composition in public schools. Those students who elect to use this course as one of their Music-in-Education guided internships may do so in the following areas: composition, turning story into libretto, vocal production in young people, design (stage, lighting, and costume), or stage directing. (0 or 2 credits) (Not offered 2004–05)

MIE 481 — K–8 Teaching Apprenticeship (Practicum)

Required for students seeking Massachusetts Teacher Certification at the Provisional with Advanced Standing level. Provides extended and supervised public school teaching experience in grades K–8. Supervised by the course instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing, feedback, and out-of-class responsibilities. Department chair’s permission required. (0 or 2 credits) Faculty (Not offered 2004–05)

MIE 482 — 6–12 Teaching Apprenticeship (Practicum)

For description see MIE 481. (0 or 2 credits) Faculty (Not offered 2004–05)

MIE 525 — Comprehensive Assessment for Music-in-Education

Introduces methods of assessing music training, learning, and human development. Students participate in and plan ongoing research in conjunction with their coursework. (2 credits) Faculty (Not offered 2004–05)

MIE 526 — Music, Brain Development, and Learning

Examines implications of current research indicating that music training affects general learning and human development. Topics include recent developments in brain imaging, research on music’s role in early literacy, and long-term studies on the relationship between music and social development. (2 credits) Davidson

MIE 528 — Music and Cognition: Developing Musical Intuitions

Explores musical development through the study of cognitive psychology and detailed examination of children's musical intuition. The goal is to examine students' own musical intuitions, then to consider how they grow and develop. (2 credits)

Faculty (Not offered 2004–05)

MIE 532 — Curriculum Development Seminar

Examines curriculum models in the context of music. Explores how curriculum development reflects and develops a philosophy of music education. (2 credits) (Not offered 2004–05)

MIE 541 — Introduction to Research Methods in Music-in-Education

Introduces fundamental concepts of systematic research. Students learn how to read research reports, frame research questions, select samples; and how to collect, organize, analyze, and report data. (2 credits) Davidson (Not offered 2004–05)

MIE 551 — Topics in Intensive Pedagogy, K–8 (Intermediate Level)

An in-depth exploration of various internationally recognized music pedagogies such as Kodaly Choral Methods, Dalcroze Eurhythmics, Indian Vocal Pedagogy, and Suzuki Violin for the purpose of developing curriculum for school programs based on the principles of these methods of instruction. (2 credits) Faculty (Not offered 2004–05)

MIE 552 — Independent Studies in Intensive Pedagogy, K–8 (Advanced Level)

Continuation of MIE 551. Prerequisite: MIE 551. (2 credits) Faculty (Not offered 2004–05)

MIE 555 — Explaining Music to General Audiences

Develops ways of presenting music to audiences with little musical training. Students develop skills in communicating the power and language of music through interaction with audiences, guest lecturers, and the instructor. (2 credits) Faculty (Not offered 2004–05)

MIE 557 — Performing Opera in Schools

Adapted from various local and national opera performance and outreach programs for public schools, this course provides students who are preparing for a career in opera with an opportunity to enrich their career preparation by gaining experience and familiarity with a variety of educational outreach activities designed to engage elementary and secondary school communities through the presentation of opera. The course will feature guest speakers and discussion panels comprised of NEC faculty and other appropriate professionals in the field of opera performance in public schools. (0 or 2 credits) (Not offered 2004–05)

MIE 563 — Topics in the History of Music-in-Education

Explores changing roles of music training and literature in American education over the last century. Topics include the influence of non-classical music literature and musical processes such as jazz, gospel, and international folk/world music on American public school programs. (2 credits) Faculty (Not offered 2004–05)

MIE 681 — K–8 Teaching Apprenticeship (Clinical)

Provides public school teaching experience for grades K–8. Supervised by their college instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing,

feedback, and out-of-class responsibilities. Students must have completed a successful application for Massachusetts Teacher Certification at the Provisional with Advanced Standing level prior to registering for this course. Department chair permission required. Required for all students seeking Massachusetts Teacher Certification at the Standard level. (2 credits) Faculty (Not offered 2004–05)

MIE 682 — 6–12 Teaching Apprenticeship (Clinical)

For description see MIE 681. (2 credits) Faculty (Not offered 2004–05)

MUSIC THEORY

Graybill, Chair; Adams, Burdick, Buys, Cogan, Davidson, Escot, Heiss, Maneri, Miljkovic, Row, Sandler, Sandvik, Scripp, Stein, Truniger, Zaritzky

Our primary mission as a department is to help student musicians to explore the intimate connection between musical *understanding* and musical *practice* (performing, composing, listening, improvising).

At the undergraduate level, our courses are designed to help performers develop every facet of their musical abilities through intensive training in sight-singing, part-writing, ear training, keyboard harmony, and music analysis. All courses include aural drill and as much repertory as possible. Since performance is enhanced by musical comprehension, students learn the underlying principles of tonality and later musical languages, how to analyze musical form, and how music is organized in time.

At the graduate level, too, we see music theory as a means for developing the general skills that underlie musical performance and composition. In order to meet the needs of student musicians in today's rapidly changing world, our graduate curriculum draws on both concepts and practices of diverse historical and cultural traditions, and a wide range of disciplines: artistic, intellectual, and scientific. While ensuring that our students are equipped with the basic tools to understand their craft, we have also taken the lead in exploring the artistic and scientific frontiers of that craft. Our department aims to prepare the Conservatory's performers and composers, as well as prospective theorists, technically and conceptually for active roles in this evolving musical universe.

Departmental Policies — Undergraduate Curriculum:

- 1) Placement in the theory program is determined by placement exams given at the beginning of each semester. Advanced placement does not earn credits; students exempted by exam must earn theory credit(s) in higher-level theory course(s) (see *Transfer Credit*).
- 2) Students must have fluent command of scales, intervals, chords, and rhythmic notation in order to begin the Tonal Practice sequence (see below). Students who do not demonstrate a high level of competence in these areas will be placed in a zero-credit Fundamentals of Music Theory class, which the student must pass in order to continue the sequence of theory courses.
- 3) Students are expected to attend classes and to arrive on time. Three unexcused absences are allowed without penalty; more than three may reduce a student's grade.

Fundamentals of Music Theory

This one-semester course helps students to gain a fluent knowledge of the basic elements of music. Students develop their understanding of scales, intervals, and triads through notation, ear training, and keyboard harmony. Students must pass the course, through a departmental exam, before continuing on to Tonal Practice I and Solfège II.

Solfège

This four-course sequence (THYU 101-102, 201-202) develops essential music skills. First, students attain fluency in sight-singing and sight-reading (sight-reading single lines as well as scores) through a fixed-*do* pedagogy, where the focus is on problem solving in performance instead of memorizing materials. Second, aural and rhythmic development occurs through melodic dictation and rhythmic drill. Solfège and rhythmic development are measured by sight-singing drill and practice in class and by exams. Appropriate clefs are used to negotiate various transpositions. Aural development is measured through daily drill and exams. Competence in each semester is demonstrated by passing a departmental exam.

Tonal Practice

This three-course sequence (THYU 106, 207-208) introduces the concepts and practices basic to the Common Practice period. Students will develop facility and fluency with music of the 18th and 19th centuries through four complementary approaches: part-writing, ear training, analysis, and keyboard harmony. Music of the tonal masters is incorporated into the sequence from the beginning and ear training is a major component of the sequence.

Students take Solfège I and, if necessary, Fundamentals of Music Theory during the first semester. Students who 1) pass the Fundamentals of Music Theory entrance exam or the Fundamentals of Music Theory course final, and 2) pass Solfège I will enroll in Solfège II and Tonal Practice I in the second semester. The second year builds on skills developed in the first. Students take Solfège III and IV, along with Tonal Practice II and III.

Electives

Specialized courses are offered for the third and fourth years. Students in most majors take two 300-level courses, with at least one focusing on a 20th-century topic. Courses focus on 19th- and 20th-century musical languages, harmony, form and analysis, specific styles, periods, and composers. In addition, electives are available in 16th- and 18th-century counterpoint, improvisation, advanced solfège, solfège for singers, and microtonal music.

Studio (THYU 100)

Private theory lessons for majors. (4 credits) Faculty

THYU 093 — Fundamentals of Music Theory

Learning the rudiments of music: scales, intervals, chords, keys, and rhythm through written exercises, singing, and ear training. Proficiency is evaluated through department exams. Students who do not pass the rudiments final exam will not begin Tonal Practice I or Solfège II. (0 credit) Faculty

THYU 101 — Solfège I

Stresses knowledge of tonality, as represented by scales and scale-degree functions. Topics include treble and bass clefs; melodies in major and minor keys; rhythms in standard meters; modulations to the dominant, relative major and relative minor, and their function in small forms. Materials include Bach chorales and Mozart symphonies. Students must demonstrate sight-singing competency in the departmental examination to pass the course. (3 credits) Faculty

THYU 102 — Solfège II

Topics include note identification in treble, bass, and alto clefs; melodies in major and minor keys; increasingly remote modulations; complex rhythmic subdivision and syncopation; small forms; score reading. Materials include Bach chorales, classical symphonies, other vocal and instrumental works. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Continuation of THYU 101. Prerequisite: THYU 101. (3 credits) Faculty

THYU 106 — Tonal Practice I

Focuses on diatonic tonal language of the Common Practice period, with emphasis on the phrase as the vehicle for musical motion. Students study the role of underlying harmonic functions (tonic, predominant, and dominant) within the phrase, and explore how the contrapuntal relationship between the soprano and bass contributes to directed motion towards the cadence. The course also includes (1) the study of counterpoint (first and second species) to sensitize students to the relationship between melodic lines, and (2) an introduction to formal analysis, with emphasis on phrases, periods, and sentences. Topics are introduced and/or reinforced through ear training. Prerequisite: passing Fundamentals of Music Theory exam, THYU 101. (2 credits) Faculty

THYU 201 — Solfège III

Topics include note reading and transposition using five clefs (treble, bass, soprano, alto, and tenor), rhythms using changing time signatures and complex subdivisions, tonal melodies featuring rapid modulation, and score reading. Materials include Renaissance vocal music, Bach chorales in open score, Beethoven symphonies, and other instrumental scores with transposing instruments. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Prerequisite: THYU 102 and THYU 106. (3 credits) Faculty

THYU 202 — Solfège IV

Topics include note reading and transposition (using up to seven clefs), advanced rhythmic subdivision, syncopation, conducting, chromatic and atonal melodies, and score reading. In the spring semester, each Solfège IV section focuses on a particular topic or body of repertoire, with general emphasis on 20th-century music. (Topics for the different sections are listed in the Course Schedule published by the Registrar's Office during the preceding fall semester.) Students must demonstrate sight-singing competency in the departmental examination to pass the course. Prerequisite: THYU 201 and THYU 207. (3 credits) Faculty

THYU 207 — Tonal Practice II

Focuses on writing, hearing, and analyzing chromatic harmony and modulations to closely related keys; analysis of binary and ternary forms. Prerequisites: THYU 106 and THYU 102. (3 credits) Faculty

THYU 208 — Tonal Practice III

Studies typical chromatic progressions and large-scale tonal designs representative of the later Common Practice period; analysis of larger works, with emphasis on works in sonata form. In the spring semester, each Tonal Practice III section focuses on a particular subtopic, defined according to genre, instrumental combination, composer, etc. (Subtopics for the different sections are listed in the Course Schedule published by the Registrar's Office during the preceding fall semester.) Continuation of THYU 207. Prerequisites: THYU 207 and THYU 201. (3 credits) Faculty

PLEASE NOTE: For the following courses {except Solfege for Singers (THYU 425-6T) and Advanced Solfege (THYU 405-6T)}, Jazz Studies and Contemporary Improvisation students may satisfy the prerequisite requirements through completion of THYU 202 or IMPRV 283T or IMPRV 483T, and THYU 208.

THYU 305 — 20th-Century Compositional Practices

Study of compositional process through model composition and analysis. Study includes music of composers that extend tonality (Debussy, Ravel, Ives, Copland, Hindemith), the atonal music of the second Viennese school (Schoenberg, Berg, and Webern), and music from Russia and Hungary that incorporates folk idioms (Stravinsky and Bartók), among others. Student compositions will be performed in class. Prerequisite: THYU 202, 208. (3 credits) Sandler

THYU 306 — 20th-Century Compositional Practices

Study of compositional practice through model composition and analysis of selected techniques and procedures employed by composers in the second half of the 20th century. Topics include: Postwar serialism, indeterminacy, minimalism, and the quest for new sounds. Composers include: Varese, Cage, Messiaen, Boulez, Stockhausen, Crumb, Berio, Cowell, Carter, Ligeti, Reich, Brown, and others. Student compositions will be performed in class. Continuation of THYU 305. Prerequisite: THYU 202, 208. (3 credits) Sandler

THYU 307 — Extended Tonality

Explores the 19th-century expansion of harmonic practice through analysis of works from Schubert to Debussy. Prerequisite: THYU 202, 208. (3 credits) Stein

THYU 309 — Topics in Early 20th-Century Music

Explores aspects of the evolution from conventional 18th- and 19th-century harmonic practice to 20th-century atonality. The approach and emphasis will depend on the individual faculty member. Prerequisite: THYU 202, 208. (3 credits) Truniger

THYU 310 — Topics in Later 20th-Century Music

Studies 12-tone manipulation and serial music. The approach and emphasis will depend on the individual faculty member. Prerequisite: THYU 202, 208. (3 credits) (Not offered 2004–05)

THYU 315 — Analysis and Performance of 19th-Century *Lieder*

Examines both German Romantic poetry and the musical settings of Schubert, Schumann, Brahms, Mahler, and others. As the *Lied* genre developed, the poetic text seemed to encourage innovation and daring in virtually every aspect of musical composition. Study of the poetic text will lead to greater understanding of all aspects of the musical setting: harmony, tonality, melody, motive, meter, rhythm, articulation through texture, register, timbre, etc. Where possible, students will perform various *Lieder* in the classroom. (2 credits) Stein

THYU 317 — Guided Improvisation

Provides a performance context for reviewing the concepts and skills of the core theory program and develops a systematic approach to the art of improvisation. Students will improvise antecedent and consequent phrases, and short pieces in a variety of forms. Prerequisite: THYU 202, 208. (3 credits) Sandvik (Not offered 2004–05)

THYU 319 — Music in France, 1895–1925

Study of composition in France at the beginning of the 20th century. The course will explore interrelationships between the visual arts, literature, and music, using the text of the play *Pelléas and Melisande* and poems set by Fauré, Debussy, and others. Prerequisite: THYU 202, 208. (3 credits) Buys (Not offered 2004–05)

THYU 325 — Analysis for Performers: Tonal Music

Provides analytical tools for understanding 18th- and 19th-century musical form and language. Topics include variation technique, polyphonic melody, sonata form, 19th-century harmonic innovation, and Schenkerian analysis. Prerequisite: THYU 202, 208. (3 credits) (Not offered 2004–05)

THYU 326 — Analysis for Performers: Early 20th-Century Music

Provides analytical tools for understanding early 20th-century musical form and language. Topics include use of modes, motive as formal design, set theory, large-scale form and introduction to 12-tone music. Prerequisite: THYU 202, 208. (3 credits) Faculty (Not offered 2004–05)

THYU 327 — Performers' Introduction to Schenkerian Analysis

Introduces facets of Schenker's analytical process most pertinent to performers: how a work is shaped by a counterpoint of melody and bass; how harmonic flow and melodic shape involve prolongation; how melodic lines evolve; and how motivic elements recur. Demonstrates the application to performance through student performances informed by analysis. Prerequisite: THYU 202, 208. (3 credits) Stein (Not offered 2004–05)

THYU 328 — Introduction to Set Theory and 12-Tone Theory

Introduces basic techniques of set theory and 12-tone theory, the two most powerful analytical systems used to understand non-tonal and 12-tone music. Students will demonstrate the application of analysis to performance in exercises, analyses and presentations. Prerequisite: THYU 202, 208. (3 credits) (Not offered 2004–05)

THYU 329 — Order and Chaos in Music since 1945

Study of the development of musical language after 1945 includes dramatic shifts in the concepts of melody, harmony, tonality, and non-tonal languages, meter, rhythm, form and expressivity. Composers include Carter, Messiaen, Cage, Babbitt, Ligeti, Boulez, Stockhausen, Reich, and Glass. Prerequisite: THYU 202, 208. (3 credits) Miljkovic

THYU 331 — Performer's Time: 18th- and 19th-Century Music

Explores the temporal aspects of music: rhythm and rhythmic grouping, meter and hypermeter, non-metric musical stress, phrase structure, including phrase lengths, extensions and expansions, issues of notation and tempo. Emphasis is on identifying musical challenges and determining criteria for performers' interpretative choices. Classwork includes selected readings, analysis, in-class performance workshops, and papers. Repertoire includes Bach, Mozart, Beethoven, Schubert, Schumann, Brahms and Mahler. Prerequisite: THYU 202, 208. (3 credits) Stein

THYU 332 — Performer's Time: 20th-Century Music

Explores 20th-century innovations in the temporal part of music, including more complex use of rhythms, meters, phrase structures, tempi and notation, and musical stress. Works of Debussy, Bartók, Stravinsky, Schoenberg, Webern, Ives, Carter, Messiaen, Boulez, Stockhausen, Cage, Reich, etc. illustrate new concepts of time, including influences of folk rhythm, new organizations of temporal elements, and new concepts of temporal form. Prerequisite: THYU 202, 208. (3 credits) Stein

THYU 335 — Text as Music: 19th Century

Explores musical innovation that results from setting the poetic text. Repertory includes German *Lieder*, French Melodies, English and Russian art songs; and orchestral text settings. Analysis will include harmony & tonality; rhythm, meter, phrase, texture, timbre, and register, and formal structure. Prerequisite: THYU 202, 208. (3 credits) (Not offered 2004–05)

THYU 340 — Topics in 19th-Century Music

Explores various ways the tonal language was expanded from mid-19th to early 20th-century music. Topics might include harmonic and tonal innovations, developments in temporality (rhythm, meter and phrase), expanded use of orchestral resources (timbres, textures, registers) and other compositional developments. Prerequisites: THYU 202, 208. (3 credits) Truniger

THYU 405T — Advanced Solfège

Expands sight-singing skills to include a broad range of musical styles and application to contemporary literature. Topics include further investigation of reading skills with respect to note patterns, transpositions, interval studies, complex rhythms, complex tonal systems, and score reading from an advanced perspective. Seminar format allows for considerable individualization of topics and student projects (including concerto preparation, improvisation, and score preparation of contemporary music). Continuation of THYU 202. Prerequisite: THYU 202, 208 or instructor's permission. (3 credits) Scripp (Not offered 2004–05)

THYU 406T — Advanced Solfège

Develops solfège and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Prerequisite: THYU 202. (3 credits) Scripp

THYU 411T — 16th-Century Counterpoint

Analyzes Lassus's canons and two-voice motets; composing compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 202, 208. (3 credits) Davidson

THYU 412T — 16th-Century Counterpoint

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T. (3 credits) Davidson

THYU 413T — Invention in the Style of Bach

Study of 18th-century two-part counterpoint through analysis of Bach Inventions and composition in Bach's style. Prerequisite: THYU 202, 208. (3 credits) Faculty (Not offered 2004–05)

THYU 414T — Fugue in the Style of Bach

Studies three-part 18th-century counterpoint through analysis of Bach fugues and composition in Bach's style. Prerequisites: THYU 202, 208. (3 credits) Faculty (Not offered 2004–05)

THYU 417T — Microtonal Composition and Performance

Through graduated singing exercises, students learn to hear the half step divided into six equal parts. Written harmony, melody, and counterpoint exercises explore microtonal sonorities, along with an investigation of rhythmic language that reflects tonal implications of the music. Students perform their own works, using their own instruments and two pianos tuned one quarter-tone apart. Listening assignments: Carillo, Haba, Wyshnegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Duyne and Joseph Maneri. Prerequisite: THYU 202, 208. (3 credits) Maneri

THYU 418T — Microtonal Composition and Performance

Continuation of THYU 417T. Prerequisite: 417T. (3 credits) Maneri

THYU 425 — Solfège for Singers

Designed for singers, but also encourages instrumentalists, who need additional music reading skills and proficiency in sight-singing. Emphasizes the development of sight-reading skills from the perspective of application to vocal repertoire and practice. Develops score reading skills from Renaissance motets to operatic excerpts and their application to a cappella ensemble sight-reading, score analysis and preparation for auditions and recitals. (3 credits) Scripp

THYU 426 — Solfège for Singers

Continuation of THYU 425. Prerequisite: THYU 425 or instructor's permission. (3 credits) Scripp (Not offered 2004–05)

Departmental Policies — Graduate Curriculum:

At the graduate level, the Music Theory department offers one- and two-semester courses in hearing, analysis, composition, performance, research, and pedagogy. In the listings that appear below, § indicates two-semester courses; the department requests a year-long commitment in two-semester courses. *Students must pass both parts of the Master's Music Theory Competency Examination before registering for graduate courses in music theory.*

Studio (THYG 500)**Classroom Instruction****THYG 023 — Graduate Remedial Music Theory §**

Designed to aid students with music theory deficiencies. Passing this course fulfills the Master's Music Theory Competency Examination requirement. Analysis (aural and written), dictation, and terminology. Examples from Bach, Mozart, Haydn, Beethoven, and Schubert. Fee required (see *Fees*). (0 credit) Zaritzky

THYG 024 — Graduate Remedial Music Theory

Continuation of THYG 023. Prerequisite: THYG 023. (0 credit) Zaritzky

THYG 511T — 16th-Century Counterpoint

Analyzes Lassus's canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cooke, and Wittkower. (2 credits) Davidson

THYG 512T — 16th-Century Counterpoint

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or instructor's permission. (2 credits) Davidson

THYG 517T — Microtonal Composition and Performance §

Graduated singing exercises of the half step divided into six equal parts. Harmonic, melodic, contrapuntal, and rhythmic investigations. Performance of students' works; listening assignments. Text by Van Duyne and Maneri. (2 credits) Maneri

THYG 518T — Microtonal Composition and Performance

Continuation of THYG 517T. Prerequisite: THYG 517T. (2 credits) Maneri

THYG 547 — Contrapuntal Principles and Practice §

Explores three fundamental aspects of contrapuntal practice — compositional, theoretical, and historical-stylistic — from the fourteenth century to the present. Through constant writing, reading, listening, performance, and analysis, students will deepen their grasp of essential contrapuntal principles and a variety of contrapuntal approaches. Beginning with Machaut, Josquin, Palestrina, and Lassus, contrapuntal practice will be observed up to the recent works of Schoenberg, Stravinsky, Bartók, Webern and Carter. Contrapuntal theory from Zarlino and Fux to the recent past (Schoenberg, Schenker, Jeppesen, Seeger, Krenek, Salzer and others) will be consulted. Topics are to include species counterpoint, motion/shape, consonance/dissonance, contrapuntal rhythm, elaboration of a *cantus firmus*, canon, dissonant and serial counterpoint. The historical and technical evolution of counterpoint will be considered: in the first semester stressing medieval-renaissance approaches; in the second, those of the 18th to 20th centuries. (2 credits) Faculty (Not offered 2004–05)

THYG 548 — Contrapuntal Principles and Practice

Continuation of THYG 547. Prerequisite: THYG 547 or instructor's permission. (2 credits) Faculty (Not offered 2004–05)

THYG 551 — Compositional Practice: Medieval to Bach

Compositional experience for students who plan a career that includes teaching, theory, or composing. Composition, and criticism of others' compositions, using a variety of historical, cultural, and theoretical approaches, based on Cogan and Escot's *Sonic Design: Practice and Problems*. Critical review of counterpoint, harmony, and composition texts. (2 credits) Escot (Not offered 2004–05)

THYG 552 — Compositional Practice: Bach to the Moderns

Continuation of THYG 551. (2 credits) Escot

THYG 553 — Schenkerian Analysis and Performance: Introduction

Heinrich Schenker's seminal theories of tonality and analysis and their influence on musical hearing, thinking, and performance. Theoretical, aural, and performance study of his treatment of diminution, voice-leading, counterpoint, harmony, and motive, including his methods of graphic display, in excerpts and short compositions primarily from Bach through Brahms. Focus on keyboard literature, along with selected chamber and vocal examples. Aural and written homework; readings; semester aural and written exam assignments. (2 credits) Zaritzky

THYG 554 — Schenkerian Analysis: Larger Forms and Performance

Examines and applies Schenker's theories of tonality and analysis, and their influence on musical hearing, thinking, and performance. Aural and textual study of *Auskomponierung* and *Ursatz* in longer compositions, primarily from Bach through Brahms, that exhibit binary, ternary, sonata, rondo, cyclical, and fantasia characteristics. Schenker's methods of research, autograph study, and graphic display. Prerequisite: THYG 553 or instructor's permission. (2 credits) (Not offered 2004–05)

THYG 555 — Psychophysical Analysis Ia: Tone Color Analysis (Instrumental)

Introduces the scientific analysis of sound. Analysis, including computer spectrographs, of the sounds of musical instruments and their combinations, and of the ways sonic qualities are chosen by composers and performers to shape and color musical contexts and works. Sonic design in music of different periods and cultures; relationship of tone color to other parameters and to visual color. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan (Not offered 2004–05)

THYG 556 — Psychophysical Analysis Ib: Tone Color Analysis (Vocal)

Analysis, including computer spectrographs, of the sounds of voices, languages, and their combinations, and of the ways vocal-linguistic properties color whole musical contexts and works. Vocal-linguistic music of different periods and cultures; performance comparisons; relationship to instrumental color; and theories of linguistic phonology. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan

THYG 557 — Psychophysical Analysis II: Space-Time Design

Theories of musical space and time (rhythm, dimensions, proportion), with attention to diverse musical practices, and to scientific analysis, including computer spectrographs, of sound and time. Combines relevant ideas of information theory, linguistics, and the history and philosophy of science and art. Presents musical works from diverse cultures and periods. (2 credits) Cogan (Not offered 2004–05)

THYG 558 — Advanced Sonic Analysis

Hands-on practice in spectrographic analysis of instruments, voices, and entire sonic contexts using available computer technology; development of theories of tone color and vocal-instrumental sound. Open to a small number of qualified students with instructor's permission. Prerequisite: THYG 555, or THYG 556, or THYG 557. (2 credits) Cogan (Not offered 2004–05)

THYG 559 — Readings in Analysis

Analyses offer musicians insights into the interpretation of specific compositions, as well as into music's general techniques and possibilities. The course introduces some "classics" of analysis. Authors range from C.P.E. Bach and Rameau to Schoenberg and beyond, writing on vocal and instrumental music by Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Wagner, Stravinsky, and others. Through reading, listening, and discussion, the class evaluates how well the analyses reveal their chosen music and explores how analytical methods and subjects vary. Performance is considered as a source for analysis as well as its application. The semester project evaluates an analysis of repertoire selected by the student. (2 credits) (Not offered 2004–05)

THYG 561 — Advanced Ear Training: Music of Bach through Brahms

Intensive practice in perception and performance of advanced melodic and tonal motions; linear and multilinear formations; rhythmic subdivisions; harmonic and contrapuntal textures; chromaticism and modulation. Based on Gestalt pedagogy of Jersild's *Ear Training*. Dictation; prepared and sight-singing; aural analysis; semester project. Vocal and instrumental music from Baroque, Classical, and Romantic periods — especially by Bach, Mozart, Beethoven, Brahms, and Wolf. (2 credits) Zaritzky

THYG 562 — Advanced Ear Training: Music of Stravinsky through Ligeti
Hearing and singing 20th-century idioms. Intensive practice in perception and performance of rhythm, interval, scale, and tone-set formations. Based on Gestalt pedagogy of Edlund's *Modus Novus*. Dictation, prepared and sight-singing, aural analysis; semester project. Music of European and American 20th-century composers. (2 credits) Zaritzky (Not offered 2004–05)

THYG 563 — Mathematical Systems

Introduces the application of mathematical ideas and structures to musical composition and theory. Selected topics in statistics, set theory, probability, nonlinear phenomena, proportional theory, fractals, and geometry as they apply to music from earliest to modern times. (Mathematical expertise is not a prerequisite.) (2 credits) Escot

THYG 566 — Mozart's Solo Piano Sonatas: Multiple Perspectives

Explores Mozart's solo piano sonatas from multiple analytical and performance perspectives. Integration of diverse theoretical approaches with critical examinations of recordings and spectrographs of recordings (including those of Leschetsky, Schnabel, Giesecking, Kraus, Gould, Haskil, Badura-Skoda, Tipo, Kempff, Klien, Brendel, Schiff), autograph manuscripts and selected published editions (Bärenreiter, Henle, Presser [Broder]), selected letters of Mozart (Spaethling translation), social/cultural/political contexts (with emphasis on insights by Foucault and Deleuze); plus how these examinations potentially inform/problematize analytical perspectives and methodologies. Seminar setting with analytical projects/presentations by students. Readings include C.P.E. Bach, Cogan, Deleuze, Eisenstein, Foucault, Kahn, Neumann, Rosen, Sherman, Spaethling, and Venturi. (2 credits) (Not offered 2004–05)

THYG 567 — 18th- and 19th-Century Forms: Hearing, Analysis, Performance

Aural and score study of thematic and tonal forms in compositions of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms, including binary, ternary, sonata, rondo, cycle, and fantasia designs, using approaches of Schoenberg, Schenker, and others. Historical contexts, theoretical resources, analytical methods, performance concerns. Aural and written homework; readings; semester aural and written exams. (2 credits) Zaritzky

THYG 570: Bach's Solo Sonatas, Suites, and Partitas: The Nature of Unaccompanied Melody

Besides string and flute players, for whom Bach specifically composed his "solo" works "senza basso," virtually every instrumentalist and even vocalist can engage these works in transcription. The course explores this literature, considering how a single melodic part conveys a whole thematic, rhythmic, spatial, timbral, and tonal texture — everything from mono-thematic preludes to polyphonic fugues, with all degrees of textures in between. Exercises in hearing, singing, improvisation, analysis, composition, and performance of Bach (including transcriptions) and of related music by others. Includes monthly graded assignments and a semester project individually selected to engage "unaccompanied" melodic expression within the student's own repertoire. Project format choices include analysis, composition, transcription, improvisation, or performance-demonstration. (2 credits) Zaritzky

THYG 571 — Bach's Well-Tempered Clavier

Explores Bach's *Well-Tempered Clavier* from multiple analytical perspectives; comparative study of recordings; student projects and in-class performance (transcriptions for non-keyboardists). Insights from philosophy, architecture, literature, painting incorporated to amplify diverse design concepts and understandings. Readings include Albers, C.P.E. Bach, Benjamin, Bodky, Busoni, Cogan, Deleuze, Doczi, Foucault, Guattari, Itten, Kahn, Kirnberger, Kirkpatrick, Neumann, Riemann, Strunk, and Venturi. (2 credits) (Not offered 2004–05)

THYG 572 — Beethoven's String Quartets

Studies Beethoven's quartets in light of modern historical research and analytical theory, with attention to their harmonic, contrapuntal, motivic, and structural formation, and the implications of these for understanding and performance. (2 credits) Truniger

THYG 573 — German *Lied*: Analysis and Performance

Examines poetic texts and their musical settings from Schubert to Wolf, with attention to analytic methods and their performance implications. (2 credits) Stein

THYG 574 — The Music of Schoenberg, Berg, and Webern

Study and discussion of various approaches to hearing, analysis, and performance of the seminal atonal and serial music of the Second Viennese School. Emphasis on vocal and instrumental music, such as Schoenberg's Wind Quintet and String Quartets, Berg's Violin Concerto and early songs, and Webern's Concerto for Nine Instruments and later songs. Students may select additional repertoire and may choose analysis, performance, or composition as the focus for a semester project. (2 credits) Zaritzky (Not offered 2004–05)

THYG 575 — Music Since 1945

Introduces the analysis and understanding of selected composers active since World War II: Carter, Messiaen, Cage, Babbitt, Ligeti, Boulez, and others. Readings and listening; analytical, performance, and/or compositional projects. (2 credits) Miljkovic

THYG 576 — Ragas and Talas

A close examination of the concepts of *raga* (melodic mode) and *tala* (rhythm systems) as a generative grammar for composition and improvisation in North Indian (Hindustani) music. Many types of *ragas* and *talas* are analyzed in the context of various performance traditions drawing, in part, from descriptive models developed by Bharatamuni (*Natyasastra*, c. 200 AD), Vishnu Narayan Bhatkhande (*Kramik Pustak Malika*, 1954-9), Walter Kaufmann (*The Ragas of North India*, 1968), and Nazir Jairazbhoy (*The Ragas of North Indian Music*, 1971). (2 credits) Row (Not offered 2004–05)

THYG 577 — The Chamber Music of Johannes Brahms

Studies Brahms's chamber music, with special attention to formal design, harmonic structure, motivic development, and counterpoint, as well as the implications of these for performance. (2 credits) Graybill (Not offered 2004–05)

THYG 578 — Asian Modal Systems

Based, in part, on Harold Powers' profoundly important contribution to the study of modal concepts, this course explores the nature of modality across and within several musical cultures: Arab, Persian, Indian, Javanese, Chinese and Japanese. The theoretical systems of each culture are studied and are applied analytically to pieces within the repertoire of each culture. (2 credits) Row

THYG 579 — The Music of Hildegard von Bingen

The historical, notational, analytical, and performance study of chants by the distinguished polymath of the 12th century. (2 credits) Escot (Not offered 2004–05)

THYG 581 — Interpretive Analysis I §

Analysis for performers; concepts of rhythm, line, harmony, and form; performance implications of analytic conclusions; performance and analysis of works from students' areas of specialization. (2 credits) Heiss

THYG 582 — Interpretive Analysis II

Continuation of THYG 581. (2 credits) Heiss

THYG 585 — 20th-Century American Composition and Theory

Exploration through analysis, research, listening, and performance of innovative 20th-century American concert music, from Charles Ives to Ruth Crawford through Elliott Carter and John Cage; as well as important theoretical developments connected with American creation (including among others the theories of Charles Seeger, Howard Hanson, Harry Partch, Roger Sessions, and Milton Babbitt). (2 credits) Escot

THYG 694 — Analytical Thesis

Analytical approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Music Theory department. (0 credit) Faculty

THYG 695 — Compositional Thesis

Compositional approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Music Theory department. (0 credit) Faculty

THYG 697 — Portfolio (first year)

See Music Theory program of study. (0 credit) Faculty

THYG 699 — Portfolio (second year)

See Music Theory program of study. (0 credit) Faculty

THYG 901 — Doctoral Seminar: Theoretical Practice – Past, Present, Future

Explores major patterns of theoretical thought and practice, and major developments of 20th-century theory. Considers cross-currents between theory, creation, and performance, as well as those between music theory and other domains of human creativity and culture. Theoretical readings and analysis of musical works. (3 credits) Graybill

THYG 902 — Doctoral Seminar: Advanced Theoretical Projects

Projects in theoretical research, analysis, historical compositional techniques, or composition that relate to individual interests and needs, and that enhance theoretical technique and knowledge. Two projects in different areas are required, one of which may be a class project. Seminar meetings are devoted to presentations and critiques of individual and class projects. (3 credits) Cogon

OPERA STUDIES

Greer, Director and Chair of Opera Studies; Astafan, Co-Director of Opera Studies; Anderson-Collier, Steele, Strauss, M. Sullivan, Swanson, Weinmann, Wyneken

* For Opera Studies Program participation requirements, see *Opera Studies* under *Ensembles*. All placement by special audition during Registration Week of the fall semester.

OPRA 411T — Opera Seminar

Concentrates on music preparation with attention to recitative, theater skills. In-class performance of short opera scenes. Includes a weekly movement lab with emphasis on body fundamentals and awareness, physical stage presence, pilates and yoga warm-up and movement games. Introduction to dance rhythms. Requisite: permission of teacher and instructors and two memorized arias. (1 credit) Weinmann, M. Sullivan, & Faculty

OPRA 412T — Opera Seminar

Continues the work of OPRA 411T with the addition of aria audition techniques. Prerequisite: OPRA 411. (1 credit)

OPRA 421T — Opera Workshop

Scenes study and performance; specially designed classes geared toward scenes chosen for the semester addressing recitative, stagecraft, acting, aria preparation, and audition techniques. Co-requisite: The appropriate movement level (OPRA 551 or 571). (2 credits) Weinmann, Strauss, Anderson-Collier & Faculty

OPRA 422T — Opera Workshop

Continuation of OPRA 421T. Prerequisites: OPRA 421T. Co-requisite: OPRA 426T. (2 credits)

OPRA 511T — Opera Seminar

Graduate offering of OPRA 411T. Co-requisite: OPRA 553 for all first year students. (1 credit) Weinmann

OPRA 512T — Opera Seminar

Continuation of OPRA 511T. Co-requisite: OPRA 554 for all first year students. (1 credit)

OPRA 521T — Opera Workshop

Graduate offering of OPRA 421T. Co-requisite: OPRA 510 (ensemble) and the appropriate movement level. (2 credits) Weinmann, Strauss, M. Sullivan, & Faculty

OPRA 522T — Opera Workshop

Continuation of OPRA 521T. Prerequisites: OPRA. Co-requisite: OPRA 510 (ensemble) and the appropriate movement level. (2 credits)

OPRA 541 — Opera Studies: Studio

See description under *Ensembles*. Scene study and participation in full productions as cast and other level specific instruction and masterclasses. Co-requisites: OPRA 510 (ensemble), 545, 547, 573 for all first year students and the appropriate movement level. (2 credits) Faculty

OPRA 542 — Opera Studies: Studio

Continuation of OPRA 541. Co-requisites: OPRA 510 (ensemble), 546, 548, 574 for all first year students and the appropriate movement level. Prerequisite: OPRA 541. (2 credits) Faculty

OPRA 545 — Audition Techniques: Studio

Discussion and demonstration of styles and characteristics of all operatic periods and the practical integration of musical and physical presentation. Advice on resume preparation, career management, and professional audition techniques. (0 credit) Astafan, Greer

OPRA 546 — Audition Techniques: Studio

Continuation of OPRA 545. Prerequisites: OPRA 545. (0 credit)

OPRA 547 — Acting Techniques I

Study of acting technique as it applies to operatic characterization and dramatic analysis. (0 credit) Weinmann

OPRA 548 — Acting Techniques I

Continuation of OPRA 547. Prerequisites: OPRA 547. (0 credit)

OPRA 551 — Movement: Introductory

Introduction to movement through body fundamentals and improvisation. Emphasis on developing physical self awareness and stage presence. Introduction to dance styles from the Renaissance through the present day. In-class presentations of improvisations and combinations. For Workshop/Studio/Theatre students as assigned by instructor. (0 credit) M. Sullivan

OPRA 552 — Movement: Introductory

Continuation of OPRA 551. Prerequisites: OPRA 551. (0 credit)

OPRA 553 — Stage Makeup: Seminar/Workshop

Introduction to basic techniques of stage makeup. Required of all first year students. (0 credit) Swanson

OPRA 554 — Stage Makeup: Seminar/Workshop

Continuation of OPRA 553. Prerequisite: OPRA 553. (0 credit)

OPRA 561 — Opera Studies: Theater I

See description under *Ensembles*. Scene study and participation in full productions as cast and other level specific instruction and masterclasses. Co-requisites: OPRA 510 (ensemble), 565, 547 or 567, 573 for all first year students, and the appropriate movement level. (2 credits) Faculty

OPRA 562 — Opera Studies: Theater I

Continuation of OPRA 561. Co-requisites: OPRA 510 (ensemble), 548 or 566, 568, 574 for all first year students. Prerequisite: OPRA 561. (2 credits) Faculty

OPRA 563 — Opera Diction

Practical study of pronunciation and enunciation in Italian, French, and German, using the International Phonetic Alphabet. Required during the first year of Opera Studies. (2 credits) Anderson-Collier

OPRA 564 — Opera Diction

Continuation of OPRA 563. Prerequisite: OPRA 563. (2 credits)

OPRA 565 — Audition Techniques II

For a description see OPRA 545. (0 credit) Astafan, Greer

OPRA 566 — Audition Techniques II

Continuation of OPRA 565. Prerequisite: OPRA 565. (0 credit)

OPRA 567 — Acting Techniques II

Dramatic scene study, monologue preparation, musical theater scene study and stage combat. Continuation of OPRA 548. Prerequisite: OPRA 548. (0 credit) Astafan

OPRA 568 — Acting Techniques II

Continuation of OPRA 567. Prerequisite: OPRA 567. (0 credit)

OPRA 571 — Movement: Intermediate

Overview of movement styles including body fundamentals, improvisation, and dance, including pilates and yoga warm-up, movement, games and dance styles from the Renaissance through the present day. In class presentations. For Workshop/Studio/Theatre students as assigned by instructor. (0 credit) M. Sullivan

OPRA 572 — Movement: Intermediate

Continuation of OPRA 571. Prerequisite: OPRA 571. (0 credit)

OPRA 573 — Stage Makeup: Studio/Theater

Introduction to basic techniques of stage makeup. Required of all first year students. (0 credit) Swanson

OPRA 574 — Stage Makeup: Studio/Theater

Continuation of OPRA 553. Prerequisite: OPRA 553. (0 credit)

OPRA 661 — Opera Studies: Theater II

See description under *Ensembles*. Scene study and participation in full productions as cast and other level specific instruction and masterclasses for third year opera majors. Co-requisites: OPRA 510, 665, 567 and the appropriate movement level. Prerequisite: OPRA 562. (2 credits) Faculty

OPRA 662 — Opera Studies: Theater II

Continuation of OPRA 661. Co-requisites: OPRA 510, 666, 668. Prerequisite: OPRA 661. (2 credits) Faculty

OPRA 665 — Audition Techniques II: Theater

Continuation of OPRA 566 for third year opera majors. Prerequisite: OPRA 566. (0 credit) Astafan, Greer

OPRA 666 — Audition Techniques II: Theater

Continuation of OPRA 665. Prerequisite: OPRA 665. (0 credit)

OPRA 671 — Movement: Advanced

Exploration of various dance styles through ballet, opera and musical theatre choreography. Preparation and in-class performance of two pieces per semester. For Workshop/Studio/Theatre students as assigned by instructor. (0 credit) M. Sullivan

OPRA 672 — Movement: Advanced

Continuation of OPRA 671. (0 credit)

OPRA 673 — Aria Class

Performance class for in depth musical preparation and presentation of opera arias and ensembles from the Baroque to the present, with concentration on recitative, stylistic, ornamentation, performance practice, etc. Class open to Opera Theater singers only and a limited number of collaborative pianist by audition. (1 credit for singers, 2 credits for collaborative pianists) Greer

OPRA 674 — Aria Class

Continuation of OPRA 673. Prerequisite: OPRA 673. (1–2 credits, as above)

OPRA 689 — Opera Stage Direction

A comprehensive course for Graduate Students studying the art and technique of Stage Directing specifically for the operatic stage. Overview of the history of theatre and opera, basic stage technique, movement and the craft of directing singers for stage performance, basics of set and lighting design. By permission of instructor only. (2 credits) Astafan

OPRA 690 — Opera Stage Direction

Continuation of OPRA 689. Practical application directing opera scenes and assistant directing NEC mainstage productions. (2 credits) Astafan

OPRA 699 — Opera Role in Full Production

Required of all Opera Performance majors. (0 credit)

ORCHESTRAL CONDUCTING*Studio (ORCH 500)**Classroom Instruction***ORCH 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading* and vocal and chamber music scores. Keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Faculty

ORCH 504 — Score Reading

Continuation of ORCH 503. Prerequisite: ORCH 503. (2 credits) Faculty

ORCH 505T — Advanced Solfège

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Instructor's permission required. (2 credits) Scripp

ORCH 506T — Advanced Solfège

Develops solfège and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Continuation of ORCH 505T. Prerequisite: ORCH 505T. (2 credits) Scripp

ORCH 567 — Advanced Orchestral Conducting

Applies conducting technique to 19th- and 20th-century orchestral repertoire. Analysis, conducting, score reading, performance practice, and rehearsal techniques. Admission by audition. (2 credits) Faculty

ORCH 568 — Advanced Orchestral Conducting

Continuation of ORCH 567. Prerequisite: ORCH 567. (2 credits) Faculty

ORCH 667 — Advanced Orchestral Conducting

Continuation of ORCH 568. Prerequisite: ORCH 568. (2 credits) Faculty

ORCH 668 — Advanced Orchestral Conducting

Continuation of ORCH 667. Prerequisite: ORCH 667. (2 credits) Faculty

PIANO

Brubaker, Chodos, P. Zander, Co-Chairs; Byun, S. Drury, Hodgkinson, Jochum, Korsantia, Rivera, Rosenbaum, V. Weilerstein

The Piano Department of the New England Conservatory seeks to educate artists of the highest caliber who will perform works of the past, the present, and the future.

The traditional private lesson remains the linchpin of our curriculum, but our students also learn from participating in studio classes, in department-wide masterclasses given by our own faculty and by visiting artists (in recent years such distinguished musicians as Murray Perahia, András Schiff, Leon Fleisher, and Menahem Pressler), in solo and concerto competitions and in annual festivals. They also learn by participating in chamber music and piano ensemble, and by interacting with their colleagues both within and outside the piano department.

Studio (PNO 100, 500)

Classroom Instruction

PNO 130 — Piano Class

Instruction for non-majors. Technique, interpretation, ensemble playing, and reading skills. Placement by audition. (1 credit) **Faculty**

PNO 347T — Piano Performance Seminar: “Piano and ...”

Problems and complexities concerning the pianist’s world. Presentations by NEC faculty and guest artists. Papers or projects will be part of the class. (2 credits) **Jochum**

PNO 348T — Piano Performance Seminar

Continuation of PNO 347T. Masterclasses and lecture-demonstrations by NEC faculty and guest artists. Students are encouraged to play for artists other than their own teacher. (1 credit) **Chodos**

PNO 451T — Piano Pedagogy

Examines methods, concept series, teaching materials, and literature from elementary through upper intermediate levels. Views comparative educational philosophies and psychologies as related to piano teaching; guest lecturers in special areas of concentration; introduces Dalcroze Eurythmics and group piano teaching. Course includes lectures, discussion, performance, reading and research assignments, and a practicum in conjunction with the Preparatory School Piano department. (2 credits) **Rivera**

PNO 535 — Piano Literature

Open seminar context where students and teacher jointly generate topics to be studied and explore seminal keyboard literature from the 14th through the 21st centuries. Emphases are placed on the investigation of compositional problems, global repertoires/perspectives, interrelationships between music and other creative/intellectual disciplines, aural heritage, and the attempt to answer the question: Are relations between things pre-existent or must they be created (invented)? Works approached from multiple perspectives; opportunities for students to contribute through discussion, projects, and performance. Open to graduate students from all departments; instructor’s permission required for undergraduate students. (2 credits) **Brubaker**

PNO 536 — Piano Literature

Continuation of PNO 535. Prerequisite: PNO 535. (2 credits) **Brubaker**

PNO 547T — Piano Performance Seminar

Graduate offering of PNO 347T. (1 credit) Brubaker

PNO 548T — Piano Performance Seminar

Graduate offering of PNO 348T. Graduate students give one in-class performance. (1 credit) Chodos

PNO 551T — Piano Pedagogy

Graduate offering of PNO 451T. (2 credits) Rivera

PNO 557 — Techniques of Playing Contemporary Piano Music

Prepares pianists for the challenges of playing music written after Debussy. Beginning with short, introductory pieces in traditional notation, the class will then explore techniques such as prepared piano, inside-the-piano, and new notational systems. Music will include that of Cowell, Crumb, Cage, and Satie. (2 credits) S. Drury

PNO 558 — Techniques of Playing Contemporary Piano Music

Continuation of PNO 557. PNO 557 is not a prerequisite. (2 credits) S. Drury

STRINGS AND GUITAR

L. Stoltzman, Chair; Brink, Brofsky, Buswell, M.L. Churchill, Cirillo, Feldman, Fisk, Fried, Gazouleas, Kashkashian, M. Katz, P. Katz, Kim, Kitchen, Lesser, Lowe, Orleans, Palma, Rodland, Rosenblith, Seeber, R. Sullivan, Thompson, Ushioda, Vilker-Kuchment, D. Weilerstein, Wolfe

Studio (STR 100, 500)

Classroom Instruction

STR 130T — Bass Class

Study of orchestral excerpts, bass solo and chamber repertoire, mock auditions, and bass ensembles. Open only to bass majors. (1 credit) Palma

STR 140T — Chamber Music with Guitar

Coaching of chamber music with other instruments and voice in a masterclass format. Serves the needs of students who require an introduction to chamber music or seek experience with more advanced, nontraditional repertoire. (1 credit) R. Sullivan

STR 283T — Guitar Repertoire and Performance Seminar

Topics include style, interpretation, performance practice, stage deportment, and performance anxiety. Student performances serve as a springboard for discussions. (1 credit) R. Sullivan

STR 284T — Guitar Repertoire and Performance Seminar

Continuation of STR 283T. Prerequisite: STR 283T. (1 credit) R. Sullivan

STR 383T — Guitar Repertoire and Performance Seminar

Continuation of STR 284T. Prerequisite: STR 284T. (1 credit) R. Sullivan

STR 384T — Guitar Repertoire and Performance Seminar

Continuation of STR 383T. Prerequisite: STR 383T. (1 credit) R. Sullivan

STR 449T — Viola Class for Violinists

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Rodland

STR 459T — Aural Heritage of String Playing

Surveys the string performing heritage and schools represented through sound recordings, written criticism, and contemporary descriptions of performances. (2 credits) Lesser (Auditors welcome)

STR 462T — String Pedagogy

Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. (2 credits) Rosenblith

STR 471T — String Orchestral Repertoire: Violin

Prepares violinists to audition for careers in orchestral violin playing, building from experiences in studio, ensemble, and chamber music. Studies standard first violin excerpts as the basis for exploring how to practice, technical and musical expectations, and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) M.L. Churchill

STR 472T — String Orchestral Repertoire: Violin

Continuation of STR 471T; includes concertmaster excerpts. Prerequisite: STR 471T. (1 credit) M.L. Churchill

STR 473T — String Orchestral Repertoire: Viola

Prepares violists to audition for careers in orchestral viola playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Gazouleas

STR 474T — String Orchestral Repertoire: Viola

Continuation of STR 473T. Prerequisite: STR 473T. (1 credit) Gazouleas



STR 475T — String Orchestral Repertoire: Cello

Prepares cellists to audition for careers in orchestral cello playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit) Feldman

STR 476T — String Orchestral Repertoire: Cello

Continuation of STR 475T. Prerequisite: STR 475T. (1 credit) Feldman

STR 530T — Bass Class

Study of orchestral excerpts, bass solo and chamber repertoire, mock auditions, and bass ensembles. Open only to bass majors. (1 credit) Palma

STR 540T — Chamber Music with Guitar

Graduate offering of STR 140T. (1 credit) Faculty

STR 549T — Viola Class for Violinists

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Rodland

STR 559T — Aural Heritage of String Playing

Graduate offering of STR 459T. (2 credits) Lesser

STR 562T — String Pedagogy

Graduate offering of STR 462T. (2 credits) Rosenblith

STR 571T — String Orchestral Repertoire: Violin

Graduate offering of STR 471T. Prerequisite: ORCH 510, one semester. (1 credit) Churchill

STR 572T — String Orchestral Repertoire: Violin

Continuation of STR 571T. Prerequisite: ORCH 510, one semester. (1 credit) Churchill

STR 573T — String Orchestral Repertoire: Viola

Graduate offering of STR 473T. Prerequisite: ORCH 510, one semester. (1 credit) Faculty

STR 574T — String Orchestral Repertoire: Viola

Continuation of STR 573T. Prerequisite: ORCH 510, one semester. (1 credit) Faculty

STR 575T — String Orchestral Repertoire: Cello

Graduate offering of STR 475T. Prerequisite: ORCH 510, one semester. (1 credit) Feldman

STR 576T — String Orchestral Repertoire: Cello

Continuation of STR 575T. Prerequisite: ORCH 510, one semester. (1 credit) Feldman

STR 583T — Guitar Repertoire and Performance Seminar

Graduate offering of STR 283T. (1 credit) R. Sullivan

STR 584T — Guitar Repertoire and Performance Seminar

Continuation of STR 583T. Prerequisite: STR 583T. (1 credit) R. Sullivan

VOICE

St. Laurent, Chair; Anderson-Collier, Bybee, Clickner, Corten, Craig, Decima, Fortunato, Haber, Iwama, Misslin, Moriarty, Nubar, Pearson, Skok, Zambara, Ziegler

Studio (VC 100, 500)

Classroom Instruction

VC 161 — Voice Class

Instruction for non-majors; basic principles of voice production, vocal and practice techniques. Students will perform a Jury at the end of each semester taken. (1 credit) Voice TAs

VC 162 — Voice Class

Continuation of VC 161. (1 credit) Voice TAs

VC 261 — Voice Class

Continuation of VC 162. (1 credit) Voice TAs

VC 262 — Voice Class

Continuation of VC 261. (1 credit) Voice TAs

VC 363T — Diction for Singers

Rules and techniques of pronunciation, enunciation, and projection of French, Italian, and German using the International Phonetic Alphabet. Class discussions, performances, critiques, written and oral examinations. Text: John Moriarty's *Diction*. (2 credits) Decima, Moriarty

VC 364T — Diction for Singers

Continuation of VC 363T. Prerequisite: VC 363T. (2 credits) Decima, Moriarty

VC 371 — Survey of Song Literature I

Surveys a wide range of vocal repertory and styles in Italian, French, and Spanish. Introduces the students to standard vocal literature as well as lesser-known composers. Class performances demonstrate familiarity with major styles, historical background, and characteristics of melody, harmony, rhythm, and accompaniment. Prerequisite: two of the following languages: French, German, Italian. Studio instructor's permission required for seniors and third-year Diploma students. (2 credits) Anderson-Collier

VC 372 — Survey of Song Literature II

Surveys a wide range of vocal repertory and styles in German, English, Russian, and Scandinavian. Continuation of VC 371. No prerequisite. (2 credits) Anderson-Collier

VC 521 — Voice Class

Lectures, discussion, and individual attention to problems of vocal production and technique. Not available to Vocal Pedagogy or Vocal Performance majors. Readings and discussions on aspects of basic vocal technique using texts such as Joan Wall's *Sing* and vocalization from Vaccai's *Practical Method of Italian Singing*. Group lessons and Masterclasses with students expected to give a final jury at the end of the semester as well as a written exam based on readings and class experiences. (2 credits)

VC 522 — Voice Class

Continuation of VC 521. Prerequisite: VC 521. (2 credits)

VC 525 — Solfège for Singers

Designed for singers who need music reading skills and additional proficiency in sight-singing. Emphasis on score reading from Renaissance motets to operatic excerpts. Development of skills used for learning repertoire; in-class *a cappella* ensemble sight-reading; audition preparation. (0 credit) Scripp

VC 526 — Solfège for Singers

Continuation of VC 525. Prerequisite: VC 525. (0 credit) Scripp

VC 563T — Diction for Singers

Graduate offering of VC 363T. (2 credits) Decima, Moriarty

VC 564T — Diction for Singers

Continuation of VC 563T. Prerequisite: VC 563T. (2 credits) Decima, Moriarty

VC 565 — Vocal Pedagogy

Study of the physiology of the singing mechanism and the teaching of voice, through text, video, and lectures. Text: Doscher, *The Functional Unity of the Singing Voice*.

Prerequisite for Voice department assistants. (2 credits) St. Laurent

VC 566 — Vocal Pedagogy

Teaching demonstrations by class members, with critiques by the class and teacher at the end of each session. Continuation of VC 565. Prerequisite: VC 565. (2 credits)

VC 571 — Vocal Techniques and Repertoire, Miscellaneous

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

VC 572 — Vocal Techniques and Repertoire, Miscellaneous

This course is designed to explore through a range of topics the performance and study of songs of various languages and historic periods. Recent topics have included *Vocal Literature, 1895–1905*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

VC 573 — Vocal Techniques and Repertoire, English and American

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

VC 574 — Vocal Techniques and Repertoire, English and American

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

VC 575 — Vocal Techniques and Repertoire, French

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

VC 576 — Vocal Techniques and Repertoire, French

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

VC 577 — Vocal Techniques and Repertoire, German

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder* and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

VC 578 — Vocal Techniques and Repertoire, German

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder* and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction and communication are emphasized. (2 credits) Faculty

VC 617/618 — Vocal Coaching

Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to second-year students. (2 credits) Anderson-Collier, Decima, Iwama, Moriarty

VC 620 — Vocal Coaching

Vocal Coaching beyond two semesters; charged at the part-time studio rate in addition to full-time tuition. (2 credits) Anderson-Collier, Decima, Iwama, Moriarty

WIND ENSEMBLE CONDUCTING

Peltz, Chair; Battisti (emeritus), W. Drury

Studio (WNDEN 500)***Classroom Instruction*****WNDEN 401T — Woodwinds and Brass: Development and Literature I**

Survey of woodwind, brass, and percussion ensemble repertoire from the 15th through the 19th centuries. Examines the development of wind music both in the orchestra and as an independent genre. Evolution of both the music and the instruments will be addressed. (2 credits) Peltz

WNDEN 407T — Woodwinds and Brass: Development and Literature II

Survey of woodwind, brass, and percussion ensemble repertoire of the 20th century. A central approach will be to examine how wind, brass and percussion instruments were essential to the development of 20th-century musical style. Continuation of WNDEN 401T. Prerequisite: WNDEN 401T. (2 credits) Peltz

WNDEN 437T — Wind Ensemble Conducting

Development of conducting technique, transposition, score reading, performance practices, rehearsal techniques, and score preparation skills. Applied conducting of 18th- through 20th-century literature with performance ensemble. (2 credits) W. Drury

WNDEN 438T — Wind Ensemble Conducting

Continuation of WNDEN 437T. Prerequisite: WNDEN 437T. (2 credits) W. Drury

WNDEN 501T — Woodwinds and Brass: Development and Literature I
Graduate offering of WNDEN 401T. (2 credits) Peltz

WNDEN 503 — Score Reading

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading*, and vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Faculty

WNDEN 504 — Score Reading

Continuation of WNDEN 503. Prerequisite: WNDEN 503. (2 credits) Faculty

WNDEN 505T — Advanced Solfège

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser vols. III and IV, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp

WNDEN 506T — Advanced Solfège

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Coursework includes individual performance projects, a survey of texts and pedagogies used in different cultures, and a written proposal for a solfège and ear-training curriculum. Continuation of WNDEN 505T. Prerequisite: WNDEN 505T. (2 credits) Scripp

WNDEN 507T — Woodwinds and Brass: Development and Literature II
Graduate offering of WNDEN 407T. Continuation of WNDEN 501T. Prerequisite: WNDEN 501T. (2 credits) Peltz

WNDEN 537T — Wind Ensemble Conducting

Graduate offering of WNDEN 437T. (2 credits) W. Drury

WNDEN 538T — Wind Ensemble Conducting

Continuation of WNDEN 537T. Prerequisite: WNDEN 537T. (2 credits) W. Drury

WNDEN 567 — Advanced Wind Ensemble Conducting

Score study, analysis, and development of technique as a tool for expression and communication; development of rehearsal technique, and interpretive and listening skills. Score study includes 18th- through 20th-century repertoire. Instructor's permission required. (2 credits) Peltz

WNDEN 568 — Advanced Wind Ensemble Conducting

Continuation of WNDEN 567. Prerequisite: WNDEN 567. (2 credits) Peltz

WNDEN 667 — Advanced Wind Ensemble Conducting

Advanced conducting technique and score analysis. Continuation of WNDEN 568. Prerequisite: WNDEN 568. (2 credits) Peltz

WNDEN 668 — Advanced Wind Ensemble Conducting

Continuation of WNDEN 667. Prerequisite: WNDEN 667. (2 credits) Peltz

WOODWINDS AND HARP

Wrzesien, Chair; Ahlbeck, Baxstresser, Ferrillo, Heiss, Henegar, Hobson-Pilot, Krimmier, Martin, McEwen, Nordstrom, Radnofsky, Ranti, F. Smith, R. Stoltzman, Svoboda, Wakao

Studio (WW 100, 500)

Classroom Instruction

WW 330T — Orchestral Performance Seminar for Woodwinds

A weekly class that explores orchestral performance practices for the woodwind section using standard orchestral literature as a basis. The focus will be on such issues as style and interpretation, with special emphasis on how to become a better woodwind ensemble player. (2 credits) Svoboda

WW 471T — Orchestral Repertoire Class: Flute

A weekly class that comprehensively reviews major flute excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to piccolo repertoire. The course concludes with a mock audition. (0 credit) F. Smith

WW 473T — Orchestral Repertoire Class: Oboe

A weekly class that comprehensively reviews major oboe excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to English horn repertoire. The course concludes with a mock audition. (0 credit) Ahlbeck

WW 475T — Orchestral Repertoire Class: Clarinet

A weekly class that comprehensively reviews major clarinet excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to bass clarinet repertoire, and one week to E-flat clarinet. The course concludes with a mock audition. (0 credit) Martin, Nordstrom

WW 477T — Orchestral Repertoire Class: Bassoon

A weekly class that comprehensively reviews major bassoon excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to contrabassoon repertoire. The course concludes with a mock audition. (0 credit) Svoboda

WW 530T — Orchestral Performance Seminar for Woodwinds

Graduate offering of WW 330T. (2 credits) Svoboda

WW 571T — Orchestral Repertoire Class: Flute

Graduate offering of WW 471T. (1 credit) F. Smith

WW 573T — Orchestral Repertoire Class: Oboe

Graduate offering of WW 473T. (1 credit) Ahlbeck

WW 575T — Orchestral Repertoire Class: Clarinet

Graduate offering of WW 475T. (1 credit) Martin, Nordstrom

WW 577T — Orchestral Repertoire Class: Bassoon

Graduate offering of WW 477T. (1 credit) Svoboda



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New England Conservatory

Founded 1867

290 Huntington Avenue
Boston, Massachusetts 02115
(617) 585-1100

Office of Admission
(617) 585-1101

President's Office
(617) 585-1200

Provost's Office
(617) 585-1305

Dean's Office
(617) 585-1310

Office of Financial Aid
(617) 585-1110

Business Office
(617) 585-1220

FAX (617) 262-0500

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual orientation, physical or mental disability, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. The Vice President of Finance and Administration coordinates the Conservatory's effort in complying with this policy. The Vice President of Administration is located at 241 St. Botolph Street, Boston, MA 02115, Room SB 200, and the telephone is (617) 585-1209. Students who believe that they have been discriminated against in violation of this policy are encouraged to use the grievance policy set out in the Student Handbook.

*Prepared and Edited by Thomas Handel,
Scott Chaurette, and Andrea Rash
June 2004*

SPRING 2005

Saturday, January 15	Residence Hall opens (12:00 Noon)
Monday, January 17	Martin Luther King Day (holiday)
Tuesday, January 18	First day of spring term instruction at New England Conservatory Orientation for new students Special student application Master's Music Theory Competency Examination Time period to add or drop courses
Wednesday, January 19 – Friday, January 28	<i>First day of instruction at Tufts University</i>
Thursday, January 20	Deadline to sign up for Master's Music History Competency Exam (Dean's Office)
Friday, January 28	First day to withdraw from courses
Monday, January 31	Master's Music History Competency Examination
Tuesday, February 1	D.M.A. Language Exams
Tuesday, February 15	Presidents' Day Recess (Holiday on the 21st, no classes held on either day)
Monday, February 21 – Tuesday, February 22	Festival Week (Regular classes are held, including Friday, March 18)
Monday, March 14 – Friday, March 18	New England Conservatory and Tufts Spring Vacation
Saturday, March 19 – Sunday, March 27	Academic advising for Fall 2005
Monday, March 28 – Friday, April 8	Registration for Fall 2005
Monday, April 11 – Wednesday, May 4	Last day to withdraw from classes
Friday, April 22	Intent to graduate deadline for December 2005 graduates
Monday, April 25	<i>Last day of instruction at Tufts University</i>
Monday, May 2	Last day of instruction at New England Conservatory
Wednesday, May 4	Final examination period
Monday, May 9 – Wednesday, May 11	Pre-promotional period
Thursday, May 12 – Sunday, May 15	Promotional evaluations
Monday, May 16 – Friday, May 20	Commencement concert
Saturday, May 21	New England Conservatory and Tufts Commencement
Sunday, May 22	Residence Hall closes (12:00 Noon)
Monday, May 23	Memorial Day (holiday)
Monday, May 30	

This Catalog was prepared in June 2004.

The information herein is subject to change and amendment without notice.



NEW ENGLAND CONSERVATORY

Office of Admission

290 Huntington Avenue

Boston, Massachusetts 02115

(617) 585-1101

FAX (617) 585-1115

www.newenglandconservatory.edu